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BERLIN, W., January 5, 1907.

Engelbert Humperdinck's latest composition, a melodrama in the form of a musical fairy tale for soloists, female chorus and orchestra, entitled "Bübchens Weihnachts-Traum," was given on Sunday for the first time, under the composer's direction, in the huge auditorium of the Circus Busch, with the assistance of Emilie Herzog, Gertrud Fischer-Maretzki, Anni Bremer, Max Grube, a chorus of 700 girls, and the Philharmonic Orchestra. Humperdinck, as "Hänsel and Gretel" has shown to the whole world, is a pastmaster in the art of writing music of childlike simplicity and beauty, clothed in a modern harmonic garb, and "Bubby's Christmas Dream," as we might call it in English, proves again what an adept he is in this style of composition. It is melodious and pleasing in the extreme, and the effects with the immense chorus and orchestra were beautiful. The piece lasts about three-quarters of an hour, and Humperdinck's treatment of his large musical apparatus is quite varied, the effective work of the orchestra being interspersed with the spoken word and with the chorus. For the most part there is less thematic development and working out than in "Hänsel and Gretel," the treatment being comparatively naïve. The effect, as a whole, is one of simple grandeur. The affair, which was gotten up for the benefit of the Berlin "Mädchenchor," proved a great success.

Nothing draws out the Berlin critics like symphonic novelties, and last Saturday's concert witnessed an unusually large congregation of them at the Singakademie. Traugott Ochs, of Bielefeld, supported by the Philharmonic Orchestra and Theodore Spiering, violinist, and Véra Maurina, pianist, gave a program which contained three absolute novelties, and which was made up entirely of works of living composers. The novelties were Jan Sibelius' "Pelleas und Melisande," a suite in five movements for orchestra, after Maeterlinck's drama; the overture to the second act of Leo Fall's opera, "Irrlicht," and the first movement of Paul Ertel's "Harold" symphony, after Uhland's ballad. The other numbers were Hugo Kaun's piano concerto, op. 50, which was introduced to us last winter by Véra Maurina; Max Bruch's G minor concerto and the Joachim variations for violin and orchestra.

Of the novelties, the Sibelius suite proved to be the most interesting and the most important. There is a strong personal note in the work of this Northern composer. His treatment of the subject is characteristic and his manipulation of the orchestra is full of color, life and vitality. Leo Fall's overture proved to be a very charming piece. There is a delightful "will o' the wisp" touch, and the instrumentation is exquisitely dainty. I should very much like to hear this opera. Ertel's "Harold" symphony, an early work of the composer, shows strong Strauss and Wagner influence, and lacks the independence of the author's later creations. It reveals Ertel's remarkable instinct for tonal combinations and is a masterpiece of instrumentation of a somewhat massive kind. Véra Maurina made a big hit with the Kaun concerto, which I liked even better this time than on the first hearing. In form, in theme and in harmonic structure it is full of interest. The slow movement is beautiful, and the passionate climax to which it works up is most effective. Miss Maurina has made a special study of the work and she played it admirably. There was great clearness of technique and phrasing, and her rhythmic certainty and accent were especially praiseworthy.

Theodore Spiering was in splendid form, and played, especially in the finale of the concerto, and in the Joachim variations, with great breadth and authority, with im-

peccable technic, sonorous, singing tone and penetration of conception. It was violin playing of a very high order and brought the artist overwhelming applause. Spiering is rapidly gained a strong foothold in Germany, and is already looked upon as one of the elect.

Traugott Ochs, who is leader of one of the best provincial orchestras in Germany, the Bielefeld Symphony, revealed himself a conductor of the first rank. He combines a superior order of musicianship, mental penetration, circumspection and temperament. He was very warmly received.

Accompanying this budget there is a picture of Sergei Kussewitzky, the phenomenal double bass player. This great artist talks of making an American tour, and he



SERGEI KUSSEWITZKY.

should receive a warm welcome there, for neither in America (nor in Europe either, for that matter) do double bass players appear as soloists except in the rarest instances.

As if fortified by the compulsory few days' rest at New Year's, concerts have again set in with renewed vigor, and this week has brought to us much of musical interest. Also a wedding! This very day Prof. Michel Press, the violinist of the Russian Trio, married Véra Maurina, the pianist of the organization, and many people are at the present moment busily engaged in offering their congratulations to this clever young pair of artists. Maurina was to have

toured America in the spring, but while on holiday this fall she decided to become "Frau Professor" and postpone her trip.

An absence from town caused us to miss a few important concerts, but between Miss Haring, a colleague, and myself, the week was taken care of.

The first of the series of five historic piano recitals by Eugen d'Albert occurred yesterday evening in the large hall of the Philharmonic, when he was heard in compositions by Couperin, Rameau, Scarlatti-Tausig, J. S. Bach, Handel, P. R. Bach, Haydn and Mozart. The hall was crowded and waves of enthusiasm ran high, notwithstanding the fact that d'Albert was far from being in his best form. Historic recitals would appear to be coming into vogue as surely as all other antiquities. Last year Carl Flesch, of Amsterdam, gave a series of historical violin recitals here; Boris Hambourg, almost immediately after, gave a similar series for 'cello in London, and there have doubtless been many others since. It is many years ago since Busoni, who was probably one of the first to evolve this idea, gave a comprehensive series of fourteen historical piano recitals, which, however, did not attract as much attention as they undoubtedly would now; Berlin, at that time, not being the great music center it is today, was perhaps not sufficiently ripe for the comprehension of this series. D'Albert's readings of the old works have not escaped a somewhat severe lashing at the hands of many of the leading critics. They said that he played such works as require, above all, delicacy of touch coarsely, with an indiscriminate use of the pedal, and to have entirely overlooked the fact that these pieces were written for pianos of much thinner tone, so that the title "historic," at any rate as regards the first recital, was not conspicuously appropriate. But the Berlin public is a staunch one, and it is much to be doubted whether the strongest tirade could turn it away from a favorite, were the performance ever so lacking; indeed, it is almost safe to predict that each of the recitals will be "sold out."

Max Lewinger, a concertmaster of the Dresden Royal Orchestra, a violinist already favorably known in Berlin, gave a concert at the Singakademie with the Philharmonic Orchestra, which brought him well earned success. He played the Sibelius concerto, which Maud Powell recently introduced to New York; the rarely heard F sharp minor concerto by Wieniawski, the air from Goldmark's violin concerto and Léone Sinigaglia's "Rhapsody Piemontese." I heard Lewinger here some eight or ten years ago, when he was already a formidable technician. He is the only violinist I ever heard play in public Ernst's tremendously difficult variations on "The Last Rose of Summer" for the violin alone. Lewinger is the possessor of an immense technic, excellent tone and solid musicianship. Of course, it is impossible for one who is constantly playing in an orchestra, year in and year out, to develop that ethereal beauty of tone which some violinists produce who do nothing but play solo, but Lewinger is an artist of many sterling qualities. The heaped up difficulties of the F sharp minor concerto, an early work of the great Pole, written at a time when he took delight in solving unheard of technical problems, showed Lewinger to be a thorough master of his instrument. The Sibelius concerto was introduced to us last year by Halir, and I wrote about it in full at that time. Although not one of the Finn's greatest works, it contains much of interest, and there is above all a striking originality of treatment. Léone Sinigaglia's sparkling "Rhapsody Piemontese" made a big hit. Mr. Lewinger's reading of the Sibelius concerto was a most noteworthy performance.

One of the most enjoyable piano recitals which it has been my lot to attend of late was the second of a series of three to be given by Severin Eisenberger, a teacher of the Stern Conservatory. It is manifest that originality of conception as well as of selection forms a portion of Mr. Eisenberger's consciousness without any effort on his part. To enter into sympathy with nine composers in one short evening one must be possessed of mind and nerve to match the fleetest of fingers, and that he accomplished this was evident from the fact that it would be almost impossible to select one number which was played in greater or lesser perfection. The Scriabine nocturne for the left hand is a beautiful, poetic and, as those who attempt it will see, a difficult morsel. It is said that Carl Heyman became insane after writing the "Elfenspiel"; one could realize it in Mr. Eisenberger's performance of it, and hear the uncanny, eerie laughter! Mr. Eisenberger's technic, although not put to the severest test on Wednesday, appears to be all sufficient, thoroughly rounded and finished: his tone full of light and shade. He can alike sing and storm on the piano and is full of passion, sentiment and poetry. He was enthusiastically applauded and gave three encores, a nocturne by Schütt, the Wagner-Liszt "Spinning Song" from the "Flying Dutchman" and the Chopin study in F

major, op. 25. He would not play again although the applause continued loud and long.

In the large hall of the Philharmonie Willy Burmester was heard in recital in his usual perfection of style and with his usual success. His selections were the Grieg C minor sonata, the Spohr E minor concerto, five smaller pieces by Philipp Emanuel and Johann Sebastian Bach, Beethoven, Mozart and Wittersdorf in his own arrangement, two of which he was obliged to repeat—and the Wieniawski "Faust" fantasy. He was accompanied by Willy Klagen who contributed some piano solos. The main feature of Mr. Burmester's performance was his great beauty of tone, in which respect he has perceptibly grown since last year, and his perfection of technic. He was many times recalled at the close.

When one hears the Bohemian Trio, reason of the popularity which they enjoy does not seem difficult to find. Their ensemble, their interpretation and technical command are no longer what they were, but the high degree of musicianly art and human feeling, the glowing passion which is the birthright of these men, combine to render this organization unsurpassed in popularity by any other of its kind. On Thursday they played Hugo Kaun's beautiful quartet in D major, op. 41; Sinding's quintet in E minor, op. 5, in which the piano part was taken by Teresa Carreño, who played with her customary dignity and refinement, and her inherent musical grace and charm. Between each of the four movements there was a positive

ovation. The quintet is Sinding in his happiest mood, and the intermezzo vivace, in particular, with its entrancing nuances was played in a manner that completely carried away the audience. With consummate skill the wily Bohemian left it to the beautiful Beethoven quartet in B major, op. 18, the closing number of the program, to calm and soothe, so that as the last notes of the finale were played and our thoughts involuntarily flew back for a moment to the Sinding work—it seemed hours ago since we had heard it.

Issay Barmas has yet another remarkable pupil to his credit and this is I. Mitnitsky, a Russian from Kiev, of some sixteen years of age. I have heard the boy play on several occasions and he undoubtedly possesses talent beyond the ordinary. He chose for his selections the Saint-Saëns B minor concerto, "Sérénade Melancolique" and canonetta by Tschaiakowsky, the oft heard Bazzini "Ronde des Lutins" and Paganini's D major concerto with his own cadenza. He has, particularly for one so young, a superabundance of temperament and gives ample evidence of good and careful training especially along technical lines.

Emerich Stefanai was also heard on the same evening at the Singakademie with the Philharmonic Orchestra, making, on this occasion, his first bow to a Berlin audience. The young pianist, who is a pupil of Ernst von Dohnányi, played for his first number a concerto by his teacher, the composer conducting the work himself. His second number was the Liszt A major concerto. Mr. Stefanai had a rousing success. He is of somewhat fragile build, but this fragility does not enter into his playing, which is of the big, broad style, clean as to technic, incisive as to rhythm, not lacking in delicacy, and reveals him to be a young artist of much promise.

Mr. and Mrs. Theodor Bohlmann gave a musicale at their home, 21 Prager Strasse, on Sunday. A host of Mr. Bohlmann's pupils, as well as many friends, were present and three of the pupils played. Winifred Burston, of Brisbane, Australia, played the first movement of the Beethoven C minor concerto, op. 37, with the Liszt cadenza. This girl, who is only sixteen, plays remarkably well, with great accuracy and precision. Eugénie de Brussilowski, of Odessa, Russia, was heard in the first movement of the Rubinstein concerto in D minor, op. 70, of which she gave a highly commendable performance. The honors of the afternoon, however, fell to Frederic C. Meyer, of Hamilton, Ohio, who played the Saint-Saëns C minor concerto, op. 44, with clearness and individuality of conception. Mr. Bohlmann played the accompaniments on a second grand piano. Later in the afternoon Mr. Bohlmann was seized and made to play his share, and we had the pleasure of hearing Liszt's great concert solo in E minor in its original form, and four Chopin numbers—two preludes in D flat major, op. 28, and C minor, op. 28, the ballade in A flat major, op. 47, and the famous A flat polonaise. Before I left Mr.

Bohlmann played for me a charming little song cycle from his own pen which will shortly be published. All the Bohlmann pupils have a great respect and admiration for their teacher, and this is scarcely to be wondered at, for Mr. Bohlmann is a charming as well as a genial and intelligent personality.

Elsa von Grave, the wife of Alberto Jonás, will make her Berlin debut on January 31, in Beethoven Hall, with the assistance of the Philharmonic Orchestra. The appearance of this gifted young pianist is looked forward to with much interest. She is well known in America, where she made extensive tours with the Pittsburgh Orchestra, under Victor Herbert, and the Boston Festival Orchestra, achieving everywhere brilliant success, as scores of brilliant press notices testify. Her recitals in Boston were also very successful and called forth unstinted praise from the critics. For her Berlin debut she has chosen three of the greatest concertos ever written, viz., the Tschaiakowsky in B flat minor, the Beethoven G major and the Liszt A major. The young artist has the reputation of possessing unusual technic, charm of style and glowing temperament. In such a varied program she will certainly have an opportunity of displaying her many and varied gifts.

ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

SATURDAY, DECEMBER 29.

Beethoven Hall—Mathias Wolfsohn, piano.
Reichstein Hall—Maria Biermann-Riese, vocal; Gertrud Matthes, violin.
Singakademie—Traugott Ochs and Philharmonic Orchestra, assisted by Theodor Spiering, violin, and Vera Maurina, piano.
Royal Opera—"Merry Wives of Windsor."
Comic Opera—"Lakmé."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Martha."

SUNDAY, DECEMBER 30.

Beethoven Hall—Hermann Gura, vocal.
Reichstein Hall (matinee)—Victoria Luise Conservatory concert.
Reichstein Hall—Klingler String Quartet.
Circus Busch—Charity concert under the direction of Engelbert Humperdinck, assisted by Philharmonic Orchestra, Berlin Teachers' Singing Union, a further chorus of 700 voices, and as soloists, Emilie Herzog, Gertrud Fischer Maretzki and Anni Bremer.
Royal Opera—"Salome."
Comic Opera—"Hoffmann's Erzählungen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Daughter of the Regiment."

MONDAY, DECEMBER 31.

Royal Opera—"Zar und Zimmermann."
Comic Opera—"Pariser Leben."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Der Wildschütz."

TUESDAY, JANUARY 1.

Royal Opera—"Der Freischütz."
Comic Opera—"Lakmé."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Fra Diavolo."

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The American pianist, William A. Becker, who is already well known here, concertized on the same evening in Beethoven Hall. Becker is a great technician, but, by reason of his "Vortrag," he also appears successfully as a thinking artist. The great applause which he received in pieces by Schumann and Chopin was fully justified.—W. Altmann in the National Zeitung, Berlin, November 27, 1906.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschall, in the Vossische Zeitung, Berlin, November 23, 1906.

An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technic is thoroughly mastered.—Vienna Tageblatt, December 5, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 13, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

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WEDNESDAY, JANUARY 2.

Beethoven Hall—Severin Eisenberger, piano.
 Bechstein Hall—Hermann Klum, piano.
 Singakademie—Elsa and George A. Walter, Schubert evening.
 Royal Opera—"Rheingold."
 Comic Opera—"Hoffmann's Erzählungen."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Die Fledermaus."

THURSDAY, JANUARY 3.

Beethoven Hall—Bohemian String Quartet, assisted by Teresa Carreño, piano.
 Bechstein Hall—J. Mitnizky, violin.
 Philharmonic—Willy Burmester, violin.
 Singakademie—Emmerich Stefaniai, piano, with Philharmonic Orchestra.

Royal Opera—"Die Walküre."
 Comic Opera—"Pariser Leben."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Daughter of the Regiment."

FRIDAY, JANUARY 4.

Beethoven Hall—Dr. Hermann Brause, vocal.
 Bechstein Hall—Berta Bloch-Jahr, vocal.
 Philharmonic—Eugen d'Albert, piano.
 Singakademie—Max Lewinger, violin, with Philharmonic Orchestra.

Royal Opera—"Salome."
 Comic Opera—"Carmen."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Martha."

A New Song.

A new song has just been published, called "A Song of Dreams," with words by Frank L. Stanton and music by J. Lewis Browne. It is an impressive piece of lyric writing, big and broad in melody, rich in harmonic resources, and displaying rare knowledge of both the vocal and pianistic exigencies. The song is certain to become exceptionally popular, especially if sung frequently in public by Clifford Wiley, to whom it is dedicated.

At the second subscription concert of the Karlsruhe Grand Ducal Orchestra, the opening number was Pfitzner's overture to Kleist's "Kathchen von Heilbronn," which displayed to advantage the talents of the eminent composer in invention and coloring.

RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday afternoon, January 16, recital by Alexander Petschnikoff, Mrs. Petschnikoff, assisted by Andre Benoist, pianist, Mendelssohn Hall.
 Wednesday evening, January 16, concert by the Kaltenborn Quartet, assisted by Stephanie Verbouwens, pianist, Mendelssohn Hall.
 Wednesday evening, January 16, "Don Giovanni," Manhattan Opera House.
 Wednesday evening, January 16, "Hänsel and Gretel," and "Pagliacci" (double bill), Metropolitan Opera House.
 Thursday morning, January 17, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.
 Thursday evening, January 17, concert by the Olive Mead Quartet, assisted by Arthur Foote, pianist and composer, Mendelssohn Hall.
 Thursday evening, January 17, concert by the Russian Symphony Society, Alchevsky, Russian tenor, assisting soloist, Carnegie Hall.
 Thursday evening, January 17, "Lakme," (special performance), Metropolitan Opera House.
 Friday evening, January 18, concert by the People's Symphony Auxiliary Club, assisted by the Kaltenborn Quartet, Leopold Winkler, pianist, and Paul Dufault, tenor, Cooper Union Hall.
 Friday evening, January 18, "The Huguenots," Manhattan Opera House.
 Friday evening, January 18, "Manon Lescaut" (Puccini), Metropolitan Opera House.
 Friday evening, January 18, lecture recital on "Salome," by Dr. Otto Neitzel, Association Hall, Brooklyn.
 Saturday afternoon, January 19, recital by Ossip Gabrilowitsch, Mendelssohn Hall.
 Saturday afternoon, January 19, symphony concert for young people, Carnegie Hall.
 Saturday afternoon, January 19, "Traviata," Manhattan Opera House.
 Saturday afternoon, January 19, "Faust," Metropolitan Opera House.

Saturday evening, January 19, concert by the New York Symphony Orchestra, Leo Schulz (cello), soloist, Carnegie Hall.
 Saturday evening, January 19, "Trovatore" (popular prices), Manhattan Opera House.
 Saturday evening, January 19, "Lohengrin" (popular prices), Metropolitan Opera House.
 Sunday afternoon, January 20, concert by the New York Symphony Orchestra, Leo Schulz (cello), soloist, Carnegie Hall.
 Sunday afternoon, January 20, joint recital by Louise Gerard-Theirs, soprano, and Madame Trotin, pianist, studio 805, Carnegie Hall.
 Sunday evening, January 20, operatic concert, Manhattan Opera House.
 Sunday evening, January 20, operatic concert, Metropolitan Opera House.
 Monday evening, January 21, recital by Susan Hawley-Davis, assisted by Gustav Dannreuther and Arthur Foote, Waldorf-Astoria.
 Monday evening, January 21, "The Barber of Seville," Manhattan Opera House.
 Monday evening, January 21, "Aida," Metropolitan Opera House.
 Tuesday evening, January 22, New York debut of Raphael Kellert (violin), assisted by the New York Symphony Orchestra, Carnegie Hall.
 Tuesday evening, January 22, "Salome" (first New York performance), Richard Strauss Opera, Metropolitan Opera House.

Madame Whistler-Misick Going to Italy.

Mme. G. Whistler-Misick, who was detained in this country to fill a number of concerts and musicales in New York and New England, sailed from this port Saturday, January 19, on the steamer Celtic. The singer is going to Italy to fill a series of engagements in grand opera. Details of her appearances will be announced later. Mme. Whistler-Misick's voice is in fine condition, and there is a bright outlook for the artistic future of this American prima donna. The Italians will be sure to manifest enthusiasm after hearing this artist.



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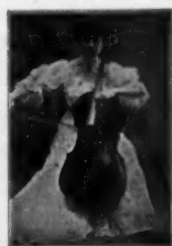
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HOTEL CECIL,
LONDON, JANUARY 9, 1907.

During the past week there has been an absolute dearth of musical events. However, with the Broadwood concert tomorrow, the Pachmann recital on Saturday and the opening of the German opera on Monday next, the musical year of 1907 will have fairly started.

From the accounts of the advance booking the short winter season of German opera at Covent Garden promises to be a financial success; its artistic success, having regard to the list of eminent artists engaged, such conductors as Arthur Nikisch, Eugene Ysaye and Leopold Reichwein, and such an orchestra as the London Symphony Orchestra, was never in doubt. Orchestral rehearsals with chorus have taken place during the past week, and Nikisch, who arrived in London on Sunday, conducted his first opera rehearsal in London on Monday. It is announced that the King, the Prince and Princess of Wales, Princess Christian and Princess Louise have subscribed for the season.

Fritz Feinhals, of Munich, who has made a great name for himself in Germany, will be the Hans Sachs of Monday's performance of the "Meistersinger." Ernst Kraus, who is well known here, will be Walther; Magdalena will be sung by Adrienne Krauss-Osborne, the American contralto; Bussard (of Karlsruhe) will be David, and the Eva will be Frl. Bosetti (of Munich). Kothner will be sung by the well known Dutch artist, Orelia; Hinckley will sing Pogner, and Frederic Austin, the English baritone, will make his debut at Covent Garden as one of the Meistersingers. Reichwein conducts.

On Tuesday Arthur Nikisch makes his debut at Covent Garden as conductor of "Tristan." Ernest van Dyck and Felia Litvinne will sing the name parts, and Marie Brenna will be the Brangaene. For this performance and the three others which begin the season, the house is sold out.

On Wednesday and Thursday nights the "Freischütz" and the "Fliegende Holländer" will be given.

The English pianist, Fanny Davies, is meeting with great success in Germany.

The violinist, Akos Laszto, is offering a prize of \$250 for a violin concerto.

Puccini sails today to superintend the Italian production of "Madam Butterfly" in New York.

George Grossmith gave an entertainment at Steinway Hall this afternoon.

Daniel Mayer has arranged a German tour for the "Folk Song" Quartet who have a high reputation as interpreters of the traditional melodies of the peoples of various countries, and especially the folk songs of England, Scotland, Ireland and Wales. The "Folk Song" Quartet consists of Beatrice Spencer, Florence Christie, Louis Godfrey and Foxton Ferguson. The first performance takes place on January 28 at Hamburg.

Harold Bauer will play César Franck's "Variations Symphoniques" at the orchestral concert of the Concert Club on January 27. Señor Arbos conducts. Bauer also

gives a recital at Bechstein Hall on February 1 and will play Tchaikowsky's B flat minor concerto and Liszt's "Todtentanz" at the Richter concert of March 11. At the last-named concert Strauss' "Heldenleben" is on the program.

Elena Gerhardt, whose delightful lieder singing made such a sensational success last season, will give two recitals in London on April 11 and 18, Arthur Nikisch accompanying. Glen Hall, the American tenor, will also have the co-operation of the great conductor as accompanist at his recital on April 23.

Lola Rally, the German Royal Court singer, will give two recitals in London in May and June.

Dr. Lulek, the Viennese baritone, will give recitals here in April.

MM. Challey and de Lausnay will give a piano and violin recital in London, March 4.

Leonora Sparkes and Léon Sametini will give a piano and violin recital in London in February. M. C.

LONDON NOTES.

On Thursday last Lady Palmer was "at home" in the afternoon to a few friends, to whom she wished to introduce the young Scotch violinist, Reena Russell-Graham, who has been paying quite an extended visit to Lady Palmer. Miss Graham, it may be remembered, gave her own recital last autumn at Queen's Hall and received much praise from the leading London critics for her excellent work. She is a pupil of Professor Sevcik, of Prague, where she has spent several years under his tuition, and has made successful appearances in many of the large cities of Bohemia and Austria, always being received with enthusiasm by public and critics. A program of three numbers was arranged for Miss Graham to play last week—a Tchaikowsky canonetta, the first movement of one of Mendelssohn's concertos and Wieniawski's "Souvenir de Moscou." These numbers Miss Graham played with all her usual delicacy, technic and expression, quite charming the audience, who listened with such interest to the young artist. Compliments were showered upon her and congratulations from all present for so enjoyable an afternoon were heard. The large music room in Lady Palmer's town house, at Grosvenor square, is of fine proportions, specially good acoustics, and in fact, is one of the best in London for music. On Thursday it was beautifully decorated with quantities of flowers, that gave a springlike aspect to the interior, quite in contrast to the grayness outside. A large audience of well known people in the social world included the Countess of Romney, Lady Dorothy Nevill, Lady Darcy de Knayth and Conyers, Dowager Countess of Mar and Kellie and Lady Constance Erskine, Lady Bellhaven and Stenton, Hon. Lady Colville, Sir Philip Burne-Jones, Daniel Mayer, Mischa Elman, Mr. Oumiroff, Signor Arbos, and many others. Mr. Oumiroff was kind enough to sing several songs during the afternoon, some Russian popular songs, several of Dvorák's Gipsy songs and two of Karel Bendl's Gipsy songs. Charlton Keith was at the piano.

Gervase Elwes has just left London for Germany, where he will make a tour with Fanny Davies, pianist. Recently

Mr. Elwes has been singing in the provinces and at Bradford, Blackheath and Gloucester, he was the principal in "The Dream of Gerontius," a part he has almost "made his own," so many times has he sung it in England. His singing at the Bradford subscription concert was spoken of by the Yorkshire Post as follows: "The Gerontius was Mr. Elwes, who is dramatically one of the finest representatives of the character. His singing was most effective and his reading was intensely sympathetic and dramatic."

The concert at Blackheath was given in the Concert Hall, under the auspices of the Blackheath Conservatory of Music, and of this performance the Kentish Mercury, in alluding to Mr. Elwes, said: "The soloists were Edna Thornton, Gervase Elwes and Frederic Austin. The same gentlemen took the respective parts of Gerontius and the Priest two years ago at Blackheath. We may therefore put the matter tersely and say that we have nothing but praise for them. The tenor part is exceptionally trying, but Mr. Elwes would have satisfied the most fault finding critic."

The performance with the Gloucester Choral Society was the first time that "The Dream of Gerontius" had been given in that city, therefore was of special interest to critics and audience. But the Journal only added another tribute to Mr. Elwes' fine work, saying: "Gervase Elwes is by way of identifying himself with the role, which is of an exacting nature, and his reading was a fine one. His pure voice and clear enunciation, his artistic insight and full realization of the dramatic possibilities, combined to make him both vocally and intellectually a thoroughly satisfactory representative of Gerontius in both worlds."

At the recital which De Pachmann is to give on the afternoon of Saturday, the 12th inst., the program will be confined entirely to works by Chopin.

The orchestral performances given under the conductorship of Henry J. Wood are to be resumed on the afternoon of January 19, the number of concerts announced being four. January 27 is the anniversary of the birth of Mozart, in 1756, but this anniversary will be anticipated some eight days earlier, the first concert of the present year being, in a way, in memory of the celebrated composer, in that his overtures to "Don Giovanni," "Le Nozze de Figaro" and "Die Zauberflöte," as well as his "Jupiter" symphony in C, will be on the program. The vocalist for this concert will be Agnes Nicholls. Kreisler is to be the soloist for the third concert in February, and the final concert of the season is fixed for March 2, when Carreño will be the soloist, playing the principal part in Rubinstein's fourth concerto in D minor, for piano and orchestra. A new concertstück by Dohnanyi is the novelty provided for the second concert in February.

Queen Alexandra, as a Christmas gift, presented Mlle. Janotha with a framed picture of a black Persian kitten, with a signed autograph card. She accepted a photograph of the latest portrait of Mlle. Janotha and her cat, White Heather.

The full program for the festival of the three choirs of Hereford, Gloucester and Worcester, which is to be held at Gloucester next autumn, is now announced. The dates selected for the festival are September 10, 11, 12 and 13, the festival, however, being inaugurated with a special opening service in the nave of the cathedral on the previous Sunday, in which the Festival Chorus and Orchestra will take part. The works announced include "Elijah," "The Apostles," "The Kingdom," Verdi's "Requiem," a new orchestral work by Cowen, Stanford's five "Songs of the Sea," a new work by Granville Bantock, "Christ in the Wilderness"; Parry's "The Love that Casteth Out

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Fear," Bach's "Now Hath Salvation," Beethoven's C minor symphony, a new work from the pen of Dr. Brewer, Brahms' "Orchestral Variations" on Haydn's chorale, "St. Anthony"; Mendelssohn's "Hymn of Praise," and, for the close, "The Messiah."

A "Shakespeare and Music Birthday Book" has just been compiled by Sir Frederick Bridge, which supplies a musical quotation from Shakespeare for every day in the year. Many of the quotations are very apt, fitting the person for whom they are intended. In most cases the names of well known and prominent musicians are given. "Sounds and sweet airs that give delight and hurt not" is the one selected for Sir Arthur Sullivan, while Richard Strauss has "Melodious discord, heavenly tune harsh sounding" to his birthday. For Sir Michael Costa, the quotation is, "We did keep time, sir," and Eugene d'Albert, "The language I have learned these forty years, my native English, now I must forego." The book is clever and interesting.

The Incorporated Society of Musicians has just concluded its annual conference, which was held at Buxton. The conference occupied almost the entire week, as on Monday evening the visiting members were formally welcomed by the council and members of the North Midland section. On Tuesday morning Prof. Ebenezer Prout read a paper on "Bach's Church Cantatas." The paper was interesting from every point of view, the vocal illustrations being supplied by Francis Harford, with Stanley Hawley at the piano. In the evening there was a lecture-recital on "English Vocal Music of the Sixteenth and Seventeenth Centuries," by E. Markham Lee, of London. In the vocal illustrations for this lecture, Dan Price sang Hecate's air from Locke's music to "Macbeth," Kate Cherry gave the "Lament" from Purcell's "Dido and Aeneas" and "Nymphs and Shepherds," Francis Harford sang "The Three Ravens," Amy Dewhurst was heard in "The Oak and the Ash," Alexander Tucker sang "I Am a Friar of Orders Grey," the concerted examples being sung by groups of members.

Dr. Cummings read a paper on "Vocal Culture" at the Wednesday morning meeting, and in the evening J. Carlowitz Ames gave a lecture-recital on "The Tendency of Modern Music," illustrated by the Hunt Quartet.

Thursday, Dr. Charles W. Pearce's paper on the subject of harmony, entitled "The Parting of the Ways," occupied the morning, after which there was a discussion, principally on the theories of Dr. Day, whose theory of

harmony was attacked. In the evening a concert was given under the direction of Dr. A. H. Mann, organist of King's College, Cambridge, the vocal solos by Miss Gleeson-White, Mme. Gell, Joseph Reed and Joseph Farrington, Stanley Hawley again being the accompanist.

Friday was occupied with administrative business, an address by W. D. Hall, of Liverpool, one of the original members, testifying to the increased scope of the usefulness of the society. It was decided to hold the next conference in January of 1908 at Harrogate.

In the evening the conference was brought to a happy ending by the annual banquet, at which Professor Prout presided. The toast of the evening, "The Incorporated Society of Musicians," was proposed by Canon Sanders, and responded to by Edward Chadfield.

At the Albert Hall, on Sunday afternoon, Señor Arbos conducted the London Symphony Orchestra.

The engagement is announced of Neil Forsyth, manager of Covent Garden, to Miss Cathcart, only daughter of a well known London physician.

On Thursday evening the Broadwood concerts are to be resumed, with Leonard Borwick in piano solos and a trio of female voices in one of Brahms' compositions. Artists who are to appear at future concerts are Hugo Becker, who will introduce a new violoncello sonata by Mr. Chevillard, conductor of the Lamoureux Orchestra in Paris. The Rose Quartet, from Vienna, will give two classical concerts on the afternoon of the 28th and the evening of the 31st. The Brussels Quartet and the Quatuor Capet, from Paris, will be heard, and Mrs. Carl Derenburg, (Ilona Eibenschütz), Mary Münchhoff, Gervase Elwes and Frank Merrick are to take part in the concerts. The one of March 14 is to be devoted to choral music, under the conductorship of Dr. Walford Davies.

The list of artists at the Chappell Ballad Concert for next Saturday afternoon is a formidable one. The vocalists are Marie Tempest, Carmen Hill, Edna Thornton, Maria Yelland, Margaret Cooper, Ben Davies, Harold Wilde, Dalton Baker, Charles Tree and Victor Maurel. Kreisler is to be the violinist and York Bowen the pianist.

Under the title of the "Four O'Clocks," Wakeling Dry and E. Markham Lee propose to give a series of musical entertainments at Broadwood's. The first is to take place on the 24th inst., when Dr. Lee will deliver a lecture

on "Folk Tunes and Dance Measures," the illustrations being provided by Mr. Dry at the piano, a string and a vocal quartet also assisting.

MUSIC IN ST. PAUL.

St. Paul, Minn., January 15, 1907.

Mrs. Herman Scheffer, at present a resident of St. Paul, was the soloist at the concert of the Symphony Orchestra, on January 8. A pupil of Liszt and the elder Kullak, Mrs. Scheffer early laid strong and deep foundations in the art of piano playing. During the present season Mrs. Scheffer has given some chamber music concerts with Carl Venth and Enrico Sansoni. At the concert with the orchestra Mrs. Scheffer played the first Tchaikowsky concerto for piano, and as solos added a larghetto by Henselt and the Schubert-Tausig "Military March." Vigor, fire and enthusiasm characterized her interpretations. The orchestral numbers included the "Midsummer Night's Dream," by Mendelssohn; the "Siegfried Idyll," of Wagner; the "Danse Macabre," of Saint-Saëns, and the "Ludmilla Overture," of Glinka.

Mrs. F. M. Snyder has resigned her position as manager of the St. Paul Symphony Orchestra. Serving, as she did, without compensation, and possessing unusual business ability and popularity, it was felt that the orchestra was especially fortunate in having secured her interest and good offices. So far as the writer can learn, there was conflict of authority and interference which Mrs. Snyder felt to be unendurable. Her successor has not yet been announced.

The prices for the single sittings for the Sunday night concerts have been reduced from 50 to 25 cents. On Sunday, January 13, Carrie Zumbach, a local pianist, made her debut.

It has been definitely settled that the splendid new St. Paul Auditorium, seating 10,000 people, will be formally opened on February 12 with a whole week of festival. A grand ball and a fine series of concerts will serve to emphasize the fact that the new Auditorium marks the completion of St. Paul's first half century of growth and development. The special features of the music festival will be noted later.

L. B. D.

Pauline Donald, the Canadian soprano, who is now in New York with the Hammerstein Opera Company, will, it is said, proceed on a tour of Western Canada, at the conclusion of her operatic engagement.

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GODOWSKY EVERYWHERE EULOGIZED.

Wherever Godowsky is heard, be it in Russia, Spain, Austria, Finland, Holland and all parts of the Fatherland, his performances arouse the most ardent enthusiasm. Below are some press notices of Godowsky's playing from Magdeburg, Karlsruhe, Gotha, Stettin, Hanover and Leipzig:

In the pianist, Leopold Godowsky, we heard an executant of marvellous powers. When we are told that the Berlin critics call him "the pianoforte Paganini," we fully understand it. His playing was so clear and transparent that even in the most complicated and difficult passages not a single note was lost or slurred.—Magdeburg-Strelitzsche Landeszeitung, Neustrelitz, December 1, 1905.

Godowsky has a splendid full tone and an exquisite technic, but over and above all plastic clearness. It was the poetry and the boldness of conception which made the piano speak, or rather sing, under his hands. The audience, enchanted by his playing, broke into storms of applause.—Karlsruher Zeitung, December 10, 1904.

It is an acknowledged fact that Godowsky is one of the greatest executants at the piano. With his execution he combines genuine deep feeling. In Vienna, where he recently gave three concerts, he celebrated the greatest triumphs with his phenomenal, infallible execution, the greatness of his conception and the richness of his gradations of coloring.—Badische Landeszeitung, March 5, 1905.

Godowsky possesses every quality calculated to electrify his audience and compel it to admiration. His touch is wonderful, his piano and pianissimo simply magical.—Gotha'sches Tageblatt, December 28, 1903.

His phenomenal, absolutely infallible execution, the greatness of his conception and the richness in his gradations of coloring, earned for him the highest triumphs.—Neue Stettiner Zeitung, January 6, 1904.

First of all we mention Godowsky, with his astounding execution, which, however, he always makes subservient to the higher aims of true musical art. Were he a virtuoso pure and simple, he would not have offered us Schumann's "Carnival," a nosegay of fragrant blossoms expressed poetically in music. And how did he offer it! How did he reveal the inner charms of each sweet and beautiful conception!—Hannoverscher Anzeiger, January 22, 1905.

Godowsky's only solo, but an important one, Schumann's "Carnival," was characterized by individuality and plasticity in the themes, specially noticeable in the lyric pieces.—Hannoverscher Courier, January 24, 1905.

I have admired many piano Titans, but Godowsky was ahead of them all: he showed himself in quite a new light. It has been the custom to disparage him as a specialist without any particular power or go; but all at once he has shown himself to be quite the opposite. His renditions of Chopin's F sharp minor polonaise and Liszt's compositions were evidences of a matured and perfect art.—Leipziger Tageblatt, March 1, 1906.

It is still true that "there are more things in heaven and on earth than are dreamt of in our philosophy." We can see this today if we keep our eyes open. One of them, for instance, is Leopold Godowsky, the pianist. For him, technical problems no longer exist; he unravels them with ease; and as the existing ones are too simple for him, he piles difficulty upon difficulty, only to overcome them, smiling. * * *

It is not to be imagined that Godowsky is merely a phenomenal executant; he is much more, he is a rare artist of magic power.

He is a Chopin player par excellence, penetrating into the inner being of his gifted compatriot as only very few have done. He also is a poet, a poet with a pale face, deep, wistful eyes, and an unsatisfied soul. Probably there is no pianist at the present time who can be placed as high as Godowsky. * * * He played also the "Tannhäuser" overture in a way that was almost orchestral in its fullness.—Magdeburger General-Anzeiger, December 14, 1902.

Godowsky's execution at the piano probably represents the highest degree of accomplishment of which ten fingers are capable. It was particularly when he played Chopin that we could judge his musical feeling. In the berceuse he brought out to the full the melting charm, while the two significant preludes in B flat minor and D minor were perfect gems of Chopin playing.—Magdeburgische Zeitung, December 14, 1902.

Theodore Spiering's Success in Europe.

Theodor Spiering is such a thorough musician and gives such indubitable evidence of this, alike as soloist, conductor and teacher, that it is small wonder that his highly artistic gifts, fostered by years of thorough and vigilant study, should have brought to him the acknowledgment and ungrudging admiration that are so richly his due. Mr. Spiering lately played with the Bielefeld Orchestra, under the direction of its famous conductor, Traugott Ochs, meeting with such a success he has not been equaled in the course of the last years. Two of the criticisms follow:

Theodore Spiering, the American violin virtuoso, who lately appeared in England (London and Manchester) and at Berlin with tremendous success, made his debut here as soloist of the second Philharmonic concert and fascinated Bielefeld. The artist played a magnificent Joseph Guarnerius of 1729 and produced a tone, sweet, full and of brilliant quality, which soared above the strains of the orchestra. Mr. Spiering's first selection was Vieuxtemps' A minor concerto. Of the seven concertos written by the eminent master, this is the most famous and at the same time the most arduous. But for our guest there were no existing difficulties, and especially successful were the staccato passages. To the fine piano accompaniment of Concertmaster Schulze-Reudnitz, Mr. Spiering also gave the Tur Aulin toccata, a barcarolle by Ondricek, and two Brahms-Joachim Hungarian dances, Nos. 9 and 10, proving himself to be a master of technic and a fine feeling musician, and by his readings, raising these works way above the ordinary level. Mr. Spiering received an ovation and in response to the tumultuous applause played a Hungarian rhapsody by Arthur Hartmann. It is a sincere pleasure to make the acquaintance of one who views his work from

an artistic standpoint alone—as does Mr. Spiering—and we hope the great American artist will not forget Bielefeld.—Westfälische Zeitung, Bielefelder Tageblatt, November 3, 1906.

Theodore Spiering, the American violin virtuoso, was soloist at the second Philharmonic concert. The artist, who is the owner of a magnificent Guarnerius violin, compelled attention on account of his extraordinarily developed technic and the highly artistic consciousness with which he attacked the more brilliant than deep works which he portrayed. The impression he made was an eminently convincing one. Mr. Spiering is a strong and forceful personality who disdains cheap effects. His conception is free from vanity; virtuosity is not his chief aim; his playing is clear, intelligent, succinct and full of life and expression, his tones perfectly rounded—in fact it is impossible to find a flaw in his performance. Together with his violinistic skill, his temperament, creative fantasy and ripe productive art, a full smooth tone serves as a medium of expression. Vieuxtemps' sparkling violin concerto in A minor gave him opportunity to display all the brilliant side of his art in its most radiant aspect. Frequent recalls was the result of the splendid performance. The smaller pieces with piano accompaniment were also a complete success. The toccata by Tor Aulin was rendered with exquisite staccato, and a barcarolle by Ondricek and two Brahms-Joachim Hungarian dances met with such acclamation that Mr. Spiering was compelled to give an encore.—Bielefelder General Anzeiger, November 3, 1906.

David Popper and Albert Rosenthal.

Before studying with Anton Hekking, Albert Rosenthal, the young American cellist, was for a period of nine years with Hugo Becker and David Popper. The famous Popper has written the following brilliant testimonial for Rosenthal:

Albert Rosenthal of San Francisco studied cello until the summer of 1904, with Prof. Hugo Becker in Frankfurt, and since the autumn of 1904 he has been studying under my direction. A very gifted young artist, he is already in possession of a wellnigh infallible, enormous technic, a beautiful tone and he plays musically. He will be an adornment for every concert.

DAVID POPPER.

BUDAPEST, April, 1905.

Dethier-Beebe Recitals in Plainfield.

The first of a series of three piano and violin recitals was given at Plainfield, N. J., two weeks ago by Carolyn Beebe and Edouard Dethier. The program included Sonatas by Bach, Tartini and Haydn. The artists played with delightful ensemble, and their work elicited cordial applause from an appreciative company of music lovers. "The Devil's Trill," by Tartini, afforded Dethier an excellent opportunity to display his brilliant technic, and the ease and clarity of his art. The artists were in perfect unity, and this mutual sympathy added charm to their playing. The remaining recitals take place the last of January and the early part of February.

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MUNICH, January 2, 1907.

The fifth Kaim concert, in Munich, under Schnéevoigt, presented Tchaikowsky's "Manfred" symphony, his B flat minor piano concerto, with Frederic Lamond as the soloist, and as the finale, Smetana's "Vysehrad," from the cycle, "My Fatherland." The last was the gem of the evening's offerings. In this exquisite work, Smetana has given, with a master hand, a picture of Bohemia's capital, its ancient glories and subsequent decline and fall, in a tone poem whose mystic beauty and romance seem almost literally to throw a spell of enchantment over the listener. Smetana's greatness as a composer grows upon one continually, in proportion to an acquaintance with his works. In certain lines, indeed, he is without a rival. With the riches of his wondrous fancy, his powers of melody, his daring originality and invention, the romantic poetry and freshness of his conceptions and their treatment, his glorious color schemes, and his mighty genius for orchestration, he has produced in his symphonic poems creations that deserve to rank among the finest of their class, and in their own particular domain stand unapproached. Schnéevoigt is just the sort of man to comprehend and appreciate Smetana; and he read the "Vysehrad" with a loving insight and sympathy whose perfect response from the orchestra resulted in an ideal rendering of the composition.

The Tchaikowsky concerto was likewise finely given by the orchestra, and Lamond played with great verve and brilliancy. The "Manfred" symphony is not one of the most interesting of Tchaikowsky's productions. It does not give the impression of direct inspiration or spontaneity, and in spite of the masterly handling of its themes and its intricately superb effects in orchestration, it often betrays a character both labored and artificial. Schnéevoigt's reading of the work was full of fire and energy.

At the sixth Kaim concert the soloist was young Franz von Vecsey. He appeared in the Tchaikowsky violin concerto, performing the difficult work with astonishing and complete virtuosity, and he was applauded to the echo by his large audience.

An ungrateful composition opened the evening—a symphony prologue by Walter Courvoisier, entitled "Olympischer Frühling." It is a very pretentious but empty work, and dry and tedious in the bargain. The composer, who conducted the number, was as tiresome and unmagnetic as his own composition.

The program closed with Strauss' "Heldenleben," in which the violin solo bits were beautifully played by the

concertmaster, Erhard Heyde. The latter is rapidly developing into a very unusual artist. He is already at a height only attained by a favored minority, and it will be of interest to observe how much further he will climb.

Franz von Vecsey, a few evenings after his appearance with the Kaim Orchestra, gave a concert of his own in Munich, in the big Odeon Hall. He played Vieuxtemps' violin concerto in D minor, Corelli's "La Folia," a Chopin-Wilhelmj nocturne, a "Scherzo Tarantelle" by Wieniawski, and Paganini's arrangement of Rossini's "I Palpiti." Added to these came as encores Dvorák's "Humoresque" for violin, Schumann's "Träumerei" and a delicious "Valse Caprice" by Wieniawski. Von Vecsey appeared in the above program to even far greater advantage than in the Tchaikowsky concerto. All his extraordinary gifts of temperament were loosed, and together with his incredible technique and perfection of artistic style, he played with a ravishing beauty of tone and an impassioned fervor, sweetness and depth in interpretation, that few peers of the violin can excel. The audience was beside itself and clapped, stamped, cheered and howled in a veritable delirium of delight.

Julia Culp, the Amsterdam singer, gave a remarkably fine song recital in Munich lately. She has a glorious voice of mezzo-soprano range, but with a decided contralto coloring and richness in quality. It is unusually soft and round and possessed of extensive volume and power. She uses it, moreover, so finely and sings with such remarkable artistic style and genuine expression that her performances are a delight to hear. Frau Culp will give a song recital in Vienna on January 14.

Theodore Spiering, the well known American violinist, gave two concerts with the Kaim Orchestra, appearing, however, not as soloist with his chosen instrument, but in the capacity of conductor. To this latter branch of art Spiering has for some time been giving considerable attention. The program of the second concert was one of musical interest, containing Beethoven's fifth symphony as the opening number, which was followed by Liszt's E flat major piano concerto, in which Rudolph Ganz figured as the soloist. Next came a "Lustspiel Ouverture" by Busoni, and in conclusion Vincent d'Indy's beautiful "Symphonie sur un chant montagnard," for orchestra and piano. Spiering is a thoroughly sincere, earnest and conscientious conductor. He aims at no effects of vain and empty display, but seeks to give a true and legitimate interpretation of every work he undertakes. He is versed in his subjects, and his beat is firm and sure. His read-

ings of the Liszt piano concerto and the difficult d'Indy symphony won admirable renderings from the orchestra; and in both of these numbers Ganz also covered himself with glory. He is in truth a pianist of ideal qualities. The d'Indy work was greatly admired, and indeed the beauty of its themes, its piquant originality and highly effective orchestration are well calculated to appeal to any music loving audience. Spiering deserves a vote of thanks for having introduced Munich to this interesting and charming composition.

ETIENNE.

Metropolitan School of Music.

INDIANAPOLIS, Ind., January 15, 1907.

Carl Morris, baritone, a pupil of Edward Nell, of the Metropolitan School of Music, will be heard in song recital at German House on Wednesday evening, January 23. The singer will be assisted by Effa Jeannette Carter, pianist, a pupil of Flora M. Hunter, of the school. The program planned for the evening follows:

It Is Enough, Elijah.....	Mendelssohn
To Music.....	Schubert
Lady Bird.....	Schumann
Row, Gently Row.....	Schumann
When Thro' the Piazetta.....	Schumann
Forgotten Fairy Tales.....	Edgar Thorn
Sung Outside the Prince's Door.	
Of a Tailor and a Bear.	
Beauty in a Rose Garden.	
From Dwarf Land.	
I'm Wearin' Awa'.....	Foots
Cato's Advice, Drinking Song of the Eighteenth Century.....	Huhn
Break, Break, O Sea.....	Metcalf
Intermezzo.....	Anonymous
Ballad of the Bony Fiddler.....	Hammond
Rhapsodie.....	Gaal
O Du mein Holder Abendstern, Tannhäuser.....	Wagner
Dream in the Twilight.....	Strauss
By Moonlight, Eliland.....	Von Flieitz
Birds in the High Hall Garden, Tennyson's Maid.....	Whelpley
King Charles.....	Maud Valerie White

St. George's Choir to Sing "Elijah."

The choir of St. George's Church, eighty voices, under the direction of Homer Norris, choirmaster and organist, will sing Mendelssohn's "Elijah" Sunday evening, January 27. The regular St. George's soloists—Miss Roth, Miss Armstrong and Mr. Burleigh—will, upon this occasion, be assisted by John Bland, tenor, of the Calvary Church Choir. There will be an address by the rector, the Rev. Hugh Birkhead. At the offertory a new setting of the old hymn, "I Think When I Read That Sweet Story of Old," composed by Mr. Norris especially for children's voices, will be sung for the first time.



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THE NEW YORK WORLD, DECEMBER 8

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall, when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini concerto in D major was so amazingly shown, place him at once in the front ranks.

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PARIS, JANUARY 7, 1907.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

The American musician, not only the one published by The Musical Courier Company, but the composer, the teacher, the singer, the player, all are destined to become the greatest ever known!

Already some of the composers are the greatest, though they may not be known, except, perhaps, to themselves and nearest or interested friends.

What the new year 1907 may hold in store for them; or the immediate or the more distant future bring forth, we know not; but, according to Professor McGee, "the American of the future will be the noblest of all human beings."

"The American of today," he says, "is more cultured,

and more vigorous and nobler—physically and morally—than any other people. Continued 'cross breeding' will produce the great race of the future, marking the initial step toward reducing the five races now existing to one American type. This race will be composite, representing the entire range of the predominant races of today. The future American will be taller, stronger, more intellectual and longer lived than today. He will write grand opera, symphonies, and other great things that will be produced in America, by Americans and for Americans."

Think of it! These thoughts, born with the new year—should they not grow with it?

In the way of concerts there is little of interest to be reported this week.

At the Théâtre Sarah Bernhardt, the program of the *Lamoureux* concert contained a new symphonic interlude with the name "Virgo Maris," which was very well received. In this composition, M. A. Duteil d'Ozanne dem-

onstrated that he is a musician of talent and experience. Other numbers on the program were Mendelssohn's "Fingal's Cave" overture, with which the concert opened; symphony in D minor, of César Franck; the "Symphonie Espagnole," for violin and orchestra, by Ed. Lalo, in which Henri Marteau played the solo part in a broad, yet brilliant manner; fragments from Humperdinck's "Hänsel and Gretel," and ending with a "Marche joyeuse," by Emm. Chabrier.

Ed. Colonne, with orchestra, chorus and soloists, repeated the "Damnation of Faust," by Berlioz, to a large audience.

The Conservatoire orchestral concert yesterday was replaced by the second of a series of quartet recitals by Lucien Capet, André Tournet, Louis Bailly and Louis Hasselmans, whose program consisted of three Beethoven quartets, numbered 3, 10 and 12, which found much favor.

Eager audiences filled the concert halls of Rouge and of Touche, two "prize winning" orchestras.

The Quatuor Parent, assisted by Mme. G. Couteaux and Marthe Dron, gave the first of a series of twelve chamber concerts on Friday last in the Salle Aeolian. The program was devoted entirely to works by Ernest Chausson.

Loie Fuller has begun an engagement here at the Hippodrome. Her new specialty, an elaborate presentation of dancing and lighting effects, was added to the "India" program on Saturday night. This number is slightly similar to many already produced by the celebrated "danseuse," except that it is much more sumptuous. With "La Loie" on the big stage are 120 persons, of whom 100 are women, going through a maze of evolutions on which are directed fifty electric lights.

The time is approaching (indeed is here now) when Mr. Briand, Minister of Public Instruction, must decide on the new directorship for the Opéra. The candidates seem to be three in number—M. Gailhard, the present incumbent; M. Messager, former chef d'orchestre at the Opéra Comique, and M. Broussan. All three appear to

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be in favor with the Ministry, which may make a decision difficult.

At the Opéra Comique "Ariane et Barbe Bleue" and "Circé" will shortly be put into scene; these two pieces will be rehearsed simultaneously.

Last night's gathering of students in the Académie Vitti was large and very enthusiastic. A new and very good violinist, Joseph Eugène Szyfer, was heard in a Bach concerto, E major; and later in the A major concerto of Saint-Saëns, with which he gave much pleasure. J. H. Duval, the young baritone, was in splendid voice, and met with a flattering reception at the hands of the students, who were delighted with his singing. His selections were "Lagunata Veneziana," by Ernesto Rossi, with which he made a hit; this was followed by Tschaiakowsky's "Sérénade." Later numbers of Mr. Duval consisted of "The Rosary," by Nevin, and "Les Rameaux," of Faure. Rev. Mr. Shurtleff's address was on the "Open Windows of Prayer."

Blanche Rossi, a Juliani pupil, has been singing Carmen at the Théâtre Royal Français, in The Hague, with good success. Her engagement at The Hague will last until May next. Besides the role of Carmen, Mlle. Rossi will sing in "Werther" and "Mignon."

Rollie Borden-Low, the well known American soprano singer, has come to Paris for professional work, including recitals, concerts, etc. Mrs. Low is in fine vocal condition and full of energy and enthusiasm.

Mlle. Michot and Arthur Plamondon, two promising pupils of Baron von Steege, have been singing with considerable success at Chalons-sur-Saone, with the choral society of that town in Felicien David's oratorio "Le Désert."

The vocal ranks of the French capital have been augmented by the presence here of Madame Regina de Sales, the well known singer and teacher, who has left Munich and settled in Paris, where she is now happily installed in her new home, the Villa Stella, in the Rue Guersant. Many of her Munich pupils have followed Mme. de Sales to Paris to continue their studies here. Fräulein van Gelder, her assistant and teacher of German lieder and diction, is here with her; also Mme. de Sales' German Kapellmeister, for the study of opera, etc.

Early in February "La Faute de l'Abbé Mouret," a dramatic piece in nine tableaux, by Emile Zola, with music by Alfred Bruneau, is to be produced at the Odéon.

M. Saint-Saëns arrived at Havre, aboard the French liner La Provence, on Thursday last. In the course of an interview the composer of "Samson and Dalila" expressed himself as delightful with his trip, and greatly lauded the

Americans, whom he described as "courteous hearers, who appreciate good music." M. Saint-Saëns added that French opera, which hitherto has not been followed closely on the other side of the Atlantic, is now the object of serious organization.

The composer has left Paris for Cairo, where he will spend the winter.

At the Opéra "Salomé" will be accompanied by "La Forêt," an opera in two acts, by Laurent Tailhade and Antonin Savard. The composer is a "Prix de Rome" and at present director of the Conservatoire at Lyons.

Now that all the snow in Paris has been cleared away, the authorities have just issued a placard indicating how to do it.

It is calculated that the concierges of Paris received about 6,000,000 francs in New Year's gifts.

Yesterday the result of the quinquennial census of the population of France was published. The total number of inhabitants is 39,252,267. At the last census it was 38,961,945, so that there is a net increase of 290,322. The greatest increase is in the city of Paris. The population of the French capital has risen to 3,848,618, or an increase of 178,688.

At Florence, Italy, Professor Trentanove's statue of the late President McKinley has been cast in bronze. The casting was successful in the presence of the American consul and many of the authorities.

Concert by the Margulies Trio.

The Beethoven trio in C minor, the Rubinstein trio in D minor, and the Grieg sonata for piano and cello were the works played by the Adele Margulies Trio in Mendelssohn Hall, Tuesday night of last week. Miss Margulies, as the pianist of this artistic organization, once more demonstrated qualities of the highest order. More especially in the performance of the Beethoven trio did Miss Margulies display clarity and beauty in portraying a work that is a model of classic outline and symmetry. In the Grieg sonata in A minor Leo Schulz and Miss Margulies aroused their hearers to frantic applause. This work was beautifully interpreted. The artists succeeded in bringing out the themes without exaggeration, a common fault among players of the Norwegian composer's chamber music. The Rubinstein Trio enhanced the delights of an enjoyable evening. The third concert of the season will take place Tuesday evening, February 19.

The first performance of the opera, "Vendetta," by Emilio Pizzi, took place at Cologne, with great success. Sickness among the artists had delayed the staging of the piece, as well as of Massenet's "Cherubin" and Corneilius' "Gunlod."

TRIBUTES TO EDWARD JOHNSON FROM FOUR STATES.

Edward Johnson, the tenor, is making a record this season. He has sung at many concerts in the principal cities of the United States and Canada. The appended criticisms are from the daily papers of Chicago, Boston, Bangor and Portland, Me., from St. Paul and Minneapolis, and from Toronto:

Mr. Johnson has a tenor voice of good compass and a charming musical quality. It has the true, ringing, vibrant tone which is the distinguishing characteristic of the real tenor. It has been well trained in the best school of vocal art, and he uses it with the ease and command of the cultured artist.—Chicago Evening Post.

Mr. Johnson showed himself fully equal to the vocal exactions of the grand aria, taking the high notes right royally, and being recalled again and again for his work.—Boston Globe.

Mr. Johnson's tenor voice is of fine quality and adequate power, and he uses it with discretion and artistic skill, but fine as are his voice and art, the chief charm is in his expressive singing, the tender feeling and sympathetic quality with which his work is enlivened. And there is no lack of vigor or power to scale whatever dramatic heights may come before him.—Portland Argus.

Mr. Johnson's voice is remarkably clear and full, and as an oratorio singer he is at his best. He possesses much dramatic force and is fully up to the high standard set for him by former great singers here.—Bangor Commercial.

Seldom is so artistic and sincere a rendition given to this great aria as that given it last evening by the tenor, Edward Johnson. It was admirably suited to his voice, and he sang it with true sentiment and feeling.—Minneapolis Journal.

Mr. Johnson, who is decidedly one of the most promising of the younger tenors, gave a telling rendition of the dramatic aria. He has uncommonly good quality, and achieved quite a miraculous distinction for enunciation.—St. Paul Press.

The chief soloist of the evening was Edward Johnson, a Canadian, who has made a name for himself not only in America, but in England and France as one of the finest of living concert tenors. The tenor arias of "The Messiah" are the least popular of the solo numbers of the work, but Mr. Johnson, by the breadth, purity and manliness of his voice, the grace of his enunciation and phrasing in recitative passages, and his beautiful management of his tone production in the difficult and solemn arias, won for himself a deserved ovation. The perfection of his style was especially notable in the number "Thou Didst Not Leave His Soul in Hell." Last night was by long odds Mr. Johnson's most successful appearance here, and his achievement should make him a frequent visitor.—Toronto Mail and Empire.

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JANUARY CONCERTS IN COLUMBUS.

COLUMBUS, Ohio, January 14, 1907.

The first month in 1907 opened up gloriously for the music lovers of Columbus. On New Year's Eve the Euterpean Ladies' Chorus gave a concert in the Baptist Temple in East Broad street. The chorus, which numbers forty voices, were assisted by Ferdinand Gardner in cello solos and Miss Humphreys, an excellent and entertaining reader.

On the evening of January 5 the New York Symphony Orchestra gave a concert in Memorial Hall, under the auspices of the Women's Music Club, playing an entire program of excerpts from the Wagner music dramas. The dramas represented were "Lohengrin," "Siegfried," "Parsifal," "Die Meistersinger," "Tristan and Isolde" and the "Walküre." The concert opened with the "Kaiser March." About 2,500 people heard and thoroughly enjoyed the program. The new Memorial Hall has wonderful sound properties, and it was especially noticeable in the "Siegfried" number, when the most pianissimo sounds from the woodwinds were clear as a bell to the uppermost parts of the hall. A series of symphony concerts are now being planned.

Tuesday afternoon, January 8, the first concert by members of the Women's Music Club was given in Memorial Hall. Those who were on the program were: Mrs. Sunic Dunham Hammend (her first appearance), a coloratura soprano; Effie Weir Fisher, contralto; Martha Downs McGervey, contralto; Mrs. Wilbur Thoburn Mills, pianist, and Alice S. Dimmick, pianist. The accompanists were Mrs. Mills, Miss Dimmick and Ethel Harness. The assisting artists were Franc Ziegler, violinist, and Ferdinand Gardner, cellist.

The most notable piano artist who has ever played in Columbus was Josef Lhévinne, the Russian. On Tuesday evening about 2,000 people—only a few of whom had heard glowing reports of Lhévinne—attended in Memorial Hall to hear the recital. Lhévinne had not finished the opening slow movement of the "Moonlight Sonata" (Beethoven), until the audience were hushed into absolute, breathless silence. At the close of the first group there was a spontaneous outburst of applause that brought the artist again and again to bow his acknowledgments of appreciation. With each succeeding group of numbers (which were selected from every school) the enthusiasm waxed warmer, until the entire audience seemed to have

been moved by some mighty wave of emotion, which gave voice to concerted "bravos," exclamations of "wonderful," "marvelous," "incomparable," and the miracle of transformation of a traditionally cold Columbus audience into an excited, exclamatory, appreciative one was wrought by the masterly playing of Lhévinne. The next day the 1,000 who were not there (the difference between 2,500 and the seating capacity of the hall) were bewailing their lot that they had not cut every engagement on earth to have been there. The unanimous verdict of press and people was that Josef Lhévinne gave one of the most satisfying piano recitals ever heard in Columbus.

Francis Macmillen is the next artist in the Women's Music Club series, coming on the evening of January 22 for a recital in Memorial Hall. As Ohio is Macmillen's native State, and Columbus its capital, and Marietta his native city, considerable preparation is being made for his reception, as he is the first musician of the State who has risen to high rank on the concert stage. From Marietta a special train will come; from Springfield a party will attend his recital, and interested friends and relatives are planning some surprises which will greet him here. It is a proud moment for Ohio to have one of her sons return a splendid artist, yet simple and unaffected in manner. His program is not yet known, but we hope he will give us the choicest treasures of his art.

Ethel Keating, Marjorie Booth and Helen Pugh, students in the Cosmopolitan School of Music in Chicago, come home for their holiday vacation.

Hedwig Theobald, soprano in King Avenue Methodist Church choir, and a successful teacher of singing, is now in New York attending grand opera and doing some special work with Victor Harris.

Elizabeth Thompson Wilson is in New York studying with Buzzi-Pecchia. Mrs. Wilson has charge of the vocal department of Dennison University, at Granville, Ohio, and is solo contralto in the Broad Street M. E. Church Quartet, of Columbus.

We are to have several days of opera beginning tomorrow night. "Martha" and "Bohemian Girl" are on the list.

"The Messiah" was given twice during the holidays by the Columbus Oratorio Society, a chorus of 150 voices,

with piano and orchestra accompaniment. The director was W. E. Knox. The soloists: Edith Sage MacDonald, soprano; Maude Brent, contralto; Robert Eckhardt, tenor, and A. R. Barrington, baritone.

The Girls' Music Club gave a very interesting recital Saturday afternoon. Those who performed were: Vocalists—Mabel Ackland, Elizabeth Knipfer and Bee Orchis Bowen; pianists—Marguerite Herbst, Elizabeth Brown, Doris Dana, Florence Titus and Verena Haberstick.

The Columbus Symphony Orchestra will give its second concert February 1 (Friday evening), in Memorial Hall. The soloists will be Elizabeth Rindsfoos, who will play the Weber "Concertstück," and David Sherry, a lad of twelve years, who will play De Beriot's ninth concerto. Franc Ziegler director.

The Girls' Glee Club, of Ohio State University, under the direction of Ethel Bowman, will give the January twilight concert. In the Boys' Glee Club, the faculty men are usually "roasted," so the "Girls" intend to "toast" the wives of the faculty men in a song or two on the program. Besides the choruses and quartets of the club there will be violin solos by John McCardle.

Edith Bratton, who has been in Leipzig the past six months reached home Christmas Day. Miss Bratton is head of the violin department in the Conservatory of Music in Ohio Wesleyan University, and being granted a leave of absence for six months she returned to her old teacher, Hans Sitt, in the Leipzig Conservatory for advanced work. While she was in Berlin and en route home she had the pleasure of hearing Josephine Swickard, a Columbus soprano (who has spent the last several years in Italy studying), sing in a concert there. Miss Bratton's report of Miss Swickard's progress is very flattering. So Columbus people feel that there will soon be another well trained musician to add to the rapidly growing list.

There is a probability of having the Finland pianist, Harold von Mickwitz, and his gifted pupil, Louise Love, of Chicago, here for a recital early in May. The Alumni Society of St. Marys of the Springs will be the patrons. The program will be two piano numbers by Mr. Mickwitz and Miss Love, with a group of solos by Miss Love. Louise Love is one of the most promising of the younger set of pianists, and though but eighteen, she already has

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a large repertory of concert numbers, and has played the Saint-Saëns G minor concerto with the Thomas Orchestra. She has studied all the well known concertos, and a few which are rarely played, so she is being splendidly equipped by her teacher for concert work. Miss Love is a native Texan.

By the way, Harold von Mickwitz has written some charming piano pieces. They are grateful compositions, showing individual genius, remarkable melodic originality and an unusual style of writing. If Mr. Mickwitz were not excessively modest he would be presenting autographed copies of his piano pieces to all the concert pianists in America and Europe, and requesting their use; but as he is a real musical soul his works will have to find their own way to the public ear. They have been published in Leipzig.

There is an enthusiastic and insistent demand for Josef Lhévinne's return to Columbus. If he does come there will probably not be a vacant seat in Memorial Hall. After his concert, he was unable to leave the hall for a full hour, the reception in his dressing room, which overflowed into the adjacent corridors, continued until a request was made by the local manager, to "kindly disperse," that the gracious and amiable artist might retire to his hotel and have time to change evening clothes to a traveling suit as he left at 2 o'clock a. m.

ELLA MAY SMITH.

SAMAROFF WINS MORE LAURELS IN ST. LOUIS.

Mme. Samaroff won more laurels at her recent appearance in St. Louis, and criticisms from the daily papers of that city indicate that she won her laurels easily. The following reviews are from the St. Louis Republic and the St. Louis Star-Chronicle, of January 11:

Madame Samaroff's Concert Triumph.—With a technic little short of marvelous, driven by a soul that manifestly thrills and throbs with the spirit of music, Olga Samaroff is in the front rank of none too numerous concert pianists. This was heartily attested last night by a large, fashionable and critical audience that attended the third subscription concert of this season by the Choral Symphony Society in the Odeon. That it was a critical assemblage was established by the fact that, whereas the opening number by the orchestra was one of Massenet's best compositions, painting the noble characteristics of the national Spanish hero, yet it waited for something better to vent its enthusiasm upon. The occasion came with the second number, Rubinstein's concerto in D minor, by Madame Samaroff and orchestra. It is a composition which none save the most capable and confident of pianists would dare attempt in public. It literally overflows with the lights and shades, the fire and finish of the celebrated composer, whose characteristics were more German than Russian. But Madame Samaroff found it a happy medium through which to force her way to the hearts and musical sympathies of her audience, and before she had concluded the first division of the work, cultured St. Louisians had capitulated to her as an artist.

At the close of the number the desire to pay her tribute manifested itself in a wave of applause that showed no sign of diminution until the soloist of the evening had resumed her place at the instrument over which her mastery was complete. She is, too, a generous soul, as evidenced by cordial response to the demand for more after the number had been played in its entirety. As an encore she gave a dainty morsel from the pen of Moszkowski, also with orchestra accompaniment. Madame Samaroff is not a woman of strong physique. On the contrary, she is rather frail. Yet she forced the piano to yield under her touch its utmost capabilities in the way of volume, and that, too, with little apparent effort or call upon her muscular powers. It rippled, rolled or resounded, according to the demands of the composition and its interpreter.

Her second number was Scriabine's nocturne, for left hand only, and Schults-Evler's arabesque on themes from "The Beautiful Blue Danube," by Strauss. If anything were lacking in her first appearance to demonstrate her versatility, as against possible perfection in one work on which especial schooling and practice had been expended, it appeared in this. The nocturne is something on which the pianist of average ability would not be sure of success even with both hands employed, yet, performed as intended by the composer, with the left hand only, all its beauties were developed in fullest measure, and with a flowing rhythm that left nothing to be desired.—St. Louis Republic.

Madame Samaroff Piraeas Big Odeon Audience.—Madame Samaroff made her appearance in the Rubinstein concerto accompanied by the orchestra. Beautiful understanding and interpretation, coupled with fine technic, it will not soon be forgotten by the musicians present.—St. Louis Star and Chronicle.

Concerts in Connecticut.

BRIDGEPORT, Conn., January 11, 1907.

Some of the recent concerts given in Connecticut include the piano recital by Olga Samaroff in Bridgeport, under the auspices of the Bridgeport Afternoon Musical Club, on January 2. Mr. and Mrs. Theodore van York gave a joint recital recently in the ballroom of the Seaside Club, at Bridgeport. Charles Safford was the assisting pianist.

The Kaltenborn String Quartet, assisted by Susan Hawley Davis, contralto, appeared at the last concert in the course arranged by Frederick Hill, of Meriden. The concert was given at the Meriden Congregational Church.

The Choral Club, of Derby, is rehearsing "The Messiah," to be given soon under the direction of Dr. Horatio Parker.

Professor Jepson, of the Yale University Department of Music, has issued a prospectus regarding the organ recitals at Woolsey Hall, on Monday afternoons in January and February. Additional recitals are announced by Archer Gilson, Frederick K. Maxson, Dr. Andrews, of Oberlin, Ohio, and Horatio Parker.

Maud Powell's Great Repertory—January Bookings.

When Maud Powell returns to New York next month, after her Western tour, she will have played seven different concerts in as many weeks, besides playing recital programs in a dozen different cities. The concertos on Miss Powell's list this winter are the Vieuxtemps in D minor, Mendelssohn, Bruch in G minor, Saint-Saëns in B minor, Tchaikowsky, Arensky and Sibelius. But not every one knows that Miss Powell can be caught in lighter mood when a big symphony orchestra is not at her back, for sometimes when visiting towns in the Middle West, where she feels that she is on her native heath (Miss Powell was born in the Sucker State), she will raise the roof in true Ole Bull fashion by a spirited version of "Dixie" or "Arkansas Traveler," played in her own inimitable and faultless way.

Tuesday of last week Miss Powell played the Tchaikowsky concerto in New Haven with the New Haven Symphony Orchestra, and the artist had her usual brilliant success. January 18, Miss Powell played in Baltimore in place of César Thomson. January 20, she played at Rockford, Ill.; January 21, in Chicago, under the auspices of the Chicago Musical Club. The remaining dates for this month are: January 25 and 26, the Theodore Thomas Orchestra, Chicago; January 29, the St. Paul Orchestra; January 31, concert at Clinton, Ia. The bookings for February will be announced later.

In the Adriano Theater, at Rome, the opera, "Jana," by the young composer, Renato Virgilio, text by Salvatore Allogo (real name, Calantuoni), had a success at its first performance. The composer is in his twenty-third year.

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TALES FROM GRAND OPERA.

"Fedora."

Fedora was the name of a rich and sentimental widow princess, who was engaged to a very fascinating young man, not overburdened with Puritanic ideas as to behavior. He but desired her money that he might share it with those more attractive to himself. This condition is usually the source of the most abject idolatry on the part of a woman. Fedora, belonging to a country where vowels and phlegm are scarce, was no exception. All the more so that she was in blissful ignorance of such conditions and believed her fiancé a saint. When finally he was slain by a justified husband, she tragically consecrated life and wealth to pursuance of the murderer, and to a truly Cossack vengeance.

Positive proof lacking in his case, the suspected man was exiled. Soon after the widow found herself in the same locality with him. Dalilah like she resolved to create in him an infatuation for herself, and so get at the truth of his guilt in unmistakable terms. This she did, and as the Bible lady, lost no time in notifying the police of her discovery. Learning later on the justifiable cause of his crime, the widow, ever sentimental, proceeded immediately to fall in love with her lover's slayer. He not having ever seen her, had no idea whatever of her relation to his case. Both buried the past in a Continental honeymoon, and even came to "swinging in the garden" like any happy children.

But yeast rises under bread whether people sleep or wake. So comes cause to effect. The news of discovery and identity of the real criminal, sent home by her, caused the death of the man's mother and favorite brother. Witnessing his grief over this twin loss, and his fury as to the possible betrayer, led her to imagine what might result in case of his becoming aware of the true situation. Fear of loss of his love was as strong as fear of death at his hands. To anticipate either evil, she took poison and confessed, winning the satisfaction of seeing his love for her triumph over all things else. The fact that she did not have time to explain to him the real state of things,

leaving him still under the impression that she was both traitor and spy, adds poignancy to the situation, and exalts his fidelity to a climax of heroism seldom touched even in the most real love affairs.

Valdimir was the name of the first fiancé, who was slain. Loris was the second lover and slayer of the fiancé. A Countess Olga figures extensively without interfering with Fate in any way. All the last names are a mass of consonants, as impracticable as unnecessary. One evidence of the advance of civilization is the passing of this "call of the wild" for vengeance and revenge. There is nothing in it but habit. Lessons gained from many classic instances have taught modern husbands and lovers to keep their secrets to themselves, especially those of an incriminating character. The fashion for bursts of confidence when conversation runs low is fast dying out. This is well, in the interests of peace. Can a woman love really twice? Yes, unquestionably.

"Hänsel and Gretel."

Hänsel and Gretel, respectively boy and girl, were Babes in the Wood in Germany. They were jolly, rollicking, play loving children, like all others, leaving work and loving play regardless of consequences. Their parents were poor. The mother did odd pieces of work; the father made brooms and took a little drop when a sale was effected. One day the mother, more worried and unsuccessful than usual, came home to find the young ones dancing, laughing and having a good time. Cross and ugly, she vented her ill temper upon the children, turning them out into the woods, "out of her sight." They slept through the night in the midst of the trees, and in the morning woke to find themselves near the house of the old witch, who baked and ate plump children. The two little Germans, however, proved too smart for the old lady, and not only succeeded in evading her, but actually got her into the oven destined for themselves. This freed a number of children who had been in bondage to her rule for some time, and all had a rollicking game in the woods till the parents came and took them home.

Much trouble is brought, not only to children, but to

parents themselves, by the latter's lack of sympathy and understanding of their progeny, and by indulging personal feelings and whims at the young people's expense. That many children turn out as well as they do is the wonder.

FANNIE EDGAR THOMAS.

Madame Rappold Sings for Haarlem Philharmonic.

The annual breakfast of the Haarlem Philharmonic Society at the Waldorf-Astoria, Thursday of last week, was preceded by a song recital. The singer was Marie Rappold, of the Metropolitan Opera House. Mme. Rappold gave the following program:

Chère nuit	Bachelet
Waldezauber	Rheinhold L. Herman
Ein Traum	Greig
Aller Seelen	Richard Strauss
Aria, Carmen	Bizet
Murmels des Lüftchen	Jensen
Morgen Hymne	Henachel
Als die alte Mutter	Dvorák
Frühlingsnacht	Van der Stucken
Jean	Spross
Spring Is Here	Edith A. Dick
An Open Secret	R. Huntington Woodman
Im Herbst	Franz
Das Veilchen	Mozart

Mme. Rappold was in fine voice and revealed the sweetness and purity of her tone to excellent advantage. The song "Aller Seelen," by Richard Strauss; the Michaela aria from "Carmen," and the songs by Jensen, Dvorák, Franz and Mozart were beautifully interpreted. Mme. Rappold's enunciation of the French and German words was admirable. Arthur Rosenstein, who accompanied Mme. Rappold, merited high praise for the artistic support he gave the singer.

The recital took place in the Astor Gallery, and the breakfast was served in the large ballroom. Notwithstanding that a blizzard raged outdoors, the members of the society and their guests occupied every available seat in the concert room. The millinery display, the floral adornments and other rich attire of the members and their guests indicated that wealth and prosperity are also pursuing the upper districts of Manhattan Island.

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EMMA SHOWERS
PIANISTE
 The Hungarian Rhapsody was splendidly interpreted and was given with an ease that denoted the artist to be a skillful technician.—*Minneapolis Tribune*.
 A gifted pianist is Miss Showers, manifestly at the outset of what promises to be a successful career.—*Waterbury Republican*.
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SYRACUSE WOMEN CONTRIBUTE TO MacDOWELL FUND.

310 NOXON STREET,
SYRACUSE, N. Y., January 17, 1907.

Two hundred dollars was voted the MacDowell Fund by the Morning Musicals at their last business meeting. It is a source of gratification to all who are interested in this noble movement when organizations come forward so generously with contributions. Dr. George A. Parker, dean of the College of Fine Arts, has been appointed representative of the MacDowell Fund in this city. The visit of Edward MacDowell to Syracuse is remembered by many. It was in 1898, in the Central Baptist Church, under the direction of the Morning Musicals. This visit to Syracuse is among the few which the composer made to inland cities.

After an absence of a year spent in study in Europe, Marie Lindermer Davis resumed her duties at the university last week. Mrs. Davis returns much rested and filled with ambition and new ideas. She first studied for a short time with Madame Orgeni, at the Dresden Conservatory of Music; the rest of her stay abroad was in Florence, where she studied tone work with Braggiotti. She also "coached" in Italian songs and diction with Maglioni. Mrs. Davis has been advised by her Italian teachers not to sing contralto roles any longer, but rather to make use of her upper voice. Mrs. Davis' absence has been felt in concert circles during the past year, but now it is hoped that her beautiful voice and artistic equipment may be heard again.

The second concert by the Syracuse Symphony Orchestra is announced for Thursday evening, February 7, at the Wieting. I heard the men rehearse the Haydn symphony in D the other day, under Professor Becker's direction, and am fully convinced that the second public appearance of this organization will bring forth some very artistic results. Corinne Rider-Kelsey is to return to Syracuse for a third engagement as soloist at this concert. The following will be the program:

Overture, Egmont Beethoven
Symphony, No. 2, in D Haydn
Songs Corinne Rider-Kelsey.

The Mill, for String Orchestra Gillett
Rondo d'Amour Westerhout
Traumerei Schumann
Songs Corinne Rider-Kelsey.

Dances from Henry VIII Suite German
Morris Dance.
Shepherd's Dance.
Torch Dance.

Tom Ward conducted the chorus at the annual concert of the Beethoven Choral Society, at Auburn, Wednesday evening. An excellent program was given, with the assistance of the following soloists: Ada Campbell Hussey, J. Humbird Duffey, Lena J. Brooks, A. L. Hemingway, Tom Ward, Mrs. Gard Foster, Lucy Taylor and William H. Adams.

Louis Baker Phillips, for a number of years organist and director at the Fourth Presbyterian Church, in this city, has accepted a like position at the First Presbyterian Church, Scranton, Pa. Professor Phillips will continue his residence in this city, and will also remain on the music faculty of the university. His departure from the choir circles of this city will be a serious loss. During his years of work in Syracuse churches, Professor Phillips has always shown himself an excellent organist and a

careful director. Mrs. Harry Leonard Vibbard succeeds him at the Fourth Church.

Harry Leonard Vibbard gave an organ recital at Convention Hall, in Buffalo, Sunday afternoon, January 6. Professor Vibbard rarely finds time to play outside of Syracuse, but when he does the reception accorded him shows that his admirers are not all contained in Syracuse. The following is from the Buffalo Express of January 7, 1907:

Mr. Vibbard played a very interesting and quite novel program yesterday. He skillfully contrasted the old and the new, although the modern predominated. He drew upon the German, French and English schools of organ composition, and presented a list of works of intrinsic merit and dignity. He gave music written for the organ, rather than transcriptions of more or less doubtful adaptation to the instrument. In short, Mr. Vibbard's program was a model one. Mr. Vibbard has a sure and facile technique, an excellent sense of proportion and a very keen instinct for color contrasts. Many of his effects in the combination of stops were beautiful indeed, and his balance was always admirable.

FREDERICK V. BRUNS.

Martin in "The Messiah" In Concert.

Within six weeks past Frederic Martin, the bass, has sung in seven cities, as follows: Wilkesbarre, Erie, Newark, Providence, Boston, Lynn and Worcester, in "The Messiah," and in miscellaneous and club concerts. Press notices from some of these cities are most flattering, as follows:

The offerings of the soloist were unusually dignified and of fine quality. Wilkesbarre so seldom hears a basso (a genuine basso in quality and range) that Frederic Martin, bass soloist in the Fifth Avenue Presbyterian Church of New York, and in much demand as a concert singer, was welcome. His voice is ponderous in quality, not only very deep, but wide, and reaching from the depths even into the realm of the baritone. His tones are so well forward that they have a quality that carries with authority and without losing their large breadth. Moreover he has for such quality a remarkable flexibility and agility. He exploited a rather extended realm of effort from Meyerbeer's "The Monk" to the lieder and the ballad realm. His work throughout was of even quality and excellence and was most gratifying.—The Wilkesbarre, Pa., Daily Record, November 27, 1906.

After the opening services and chanting the Lord's Prayer the program was opened by the anthem, "Why Do the Heathen Rage?" with a bass solo by Frederic Martin of New York. Mr. Martin is the possessor of a sweet musical bass voice of great compass and strength, and his every appearance was appreciated.—Erie, Pa., Daily Dispatch, November 30, 1906.

Mr. Martin possesses a magnificent voice of wonderful range and compass. His lower notes are smooth and rich, and these qualities are in all his tones. His upper notes, full and sweet, have almost the tenor timbre. His numbers were all heard with keen enjoyment.—Erie, Pa., Daily Times, November 30, 1906.

Few basses heard in oratorio in America during the past decade have been so well equipped for the task allotted them in "The Messiah" as is Mr. Martin, who is gifted with a powerful and deep voice, whose tones are so flexible and whose breath control is so firm that he can deliver the long and trying cadenzas without interrupting the flow of tone or dislocating the phrase. In this respect he is unsurpassed by any basso in oratorio today, and in "Why Do the Nations So Furiously Rage?" he aroused enthusiasm by his artistry in vocalization, virile energy in interpretation and copious and enveloping tone.—Newark, N. J., Evening News, December 21, 1906.

Mr. Martin greeted him with cordiality, and enjoyed both his melodic, rich voice and his excellent rendering of the difficult bass airs. Altogether the solo quartet was one of the most satisfactory which the Arion has presented in recent years.—Providence, R. I., Daily Journal, December 22, 1906.

Of the soloists Frederic Martin won the most success, meriting his reception partly for a tasteful and powerful use of a well trained and pleasing voice. He sang with particular success in that movement of tortuous coloratura, "Why Do the Heathen Rage?"—Morning Tribune, December 22, 1906.

Rosine Morris, a Hutcheson Pupil, in Recital.

Rosine Morris, an extraordinarily gifted young pianist, gave a successful recital in Baltimore two weeks ago. Miss Morris is a pupil of Ernest Hutcheson, the distinguished pianist. Before studying with Mr. Hutcheson Miss Morris was a pupil of W. L. Calhoun. She will be heard in New York next season. Extracts from the Baltimore papers follow:

Not the least important musical event in Baltimore last week was the recital given by Rosine Morris last evening at the Lyric. * * * Her playing last evening, if anything, excelled her work of last winter.—Baltimore Sun, January 6, 1907.

Miss Morris shows excellent perception in her musical interpretation. * * * Her sincerity in her playing holds her listeners from the first note to the last. Her great triumph was in the Beethoven sonata, op. 53, which she gave in a masterly manner.—Baltimore American.

The three Chopin numbers were all beautifully given, and she gave as an encore Ole Oleson's "Papillon." She showed her marvelous left hand ability in the Scriabine nocturne, and her technique and good staying power in the final Liszt tarantelle. As an encore, in addition to the heavy recital program, she added Schutt's transcription of Strauss' "Fledermaus."—Baltimore Evening News.

Coming Benefit for the Pascal Institute.

The Pascal Institute will have a benefit at the Waldorf-Astoria on Tuesday evening, February 26. The entertainment is to consist of living pictures taken from prominent authors' books. Each author will read from his book the scenes represented in the tableaux. The authors and playwrights who have so far consented to appear and allow their works to be represented are: Clyde Fitch, Edwin Milton Royle, William C. de Mille, Kate Douglas Wiggin (Mrs. George C. Riggs), Mary McNeil Fenollosa (Sidney McCall).

The tableau of the first reception of the White House will be posed by members of the Daughters of American Revolution, representing the chapters intended in the presentation of the Jumel Mansion and the Washington Guards. John W. Alexander, the painter, will assist in the arrangement for the putting in of these tableaux, the rehearsals for which will be conducted by Gabriel Chéyne.

Fair American Musicians Touring in the Orient.

Marguerite Longacre, soprano, and Belle McKee, pianist, a pupil of Sherwood, of Chicago, are touring the Orient. They appeared last month at a concert in Nagasaki, Japan, which was very favorably criticized by the papers published in English, as well as the native Japanese journals.

CARNEGIE HALL

Tuesday, Feb. 12, Wednesday, Feb. 13

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BEETHOVEN'S NINTH SYMPHONY.

Mr. Paur will direct and these are the soloists: Mrs. Corinne Rider-Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. This program will also include works for the Choir, both a capella and with Orchestra, which Mr. Vogt will conduct.

The February 13 program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanische Rhapsody for piano and orchestra.

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She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Willfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite faintness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



BOSTON.

To say that she achieved success is to put it all too mildly. Hers was a blazing triumph, a complete conquest. This girl is without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least.—Journal.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.—Evening Transcript.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

COMING APPEARANCES

January 8—Boston Symphony Orchestra

January 7—Second New York Recital

January 16—Philadelphia Recital

January 27—New York Symphony Orchestra in a special Grieg program

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INTERESTING MUSICAL EVENTS IN SALT LAKE CITY.

SALT LAKE CITY, Utah, January 12, 1907.

Mme. Schumann-Heink appeared before a representative audience at the First Methodist Church on the evening of the last day of the old year. The concert was one of the most successful, financially and artistically, that music lovers in this city have witnessed in some time. The famous contralto was in fine voice, and touched the hearts of her hearers. A very cordial welcome awaits this singer when she revisits Salt Lake City the next time. Mme. Schumann-Heink was assisted at the piano by Helen Schaul, and the young pianist also added solos, to the delight of the musicians present. Mme. Schumann-Heink sang an aria from "Mitrane," three songs by Schubert, one by Hugo Wolf, one by Liszt, one by Schumann, and the "Sapphische Ode," of Brahms; the Brahms cycle of Gypsy songs, and the Fides aria in the Prison Scene from "The Prophet."

A neat sum was realized at the MacDowell benefit concert. The artists who participated were Emma Lucy Gates, Mrs. Graham F. Putnam, Agatha Berkhoel, Hugh W. Dougall, Arthur Shepherd and M. James Brines.

Martha Royle-King presented her pupil, Hallie Gilbert Foster, at a song recital in the auditorium of the Y. M. C. A. The young singer was assisted by Willard Weihe, Edith Burns and Mrs. William Loomis.

Emma Lucy Gates is on her way to Europe, where she hopes to resume her studies in Berlin.

The next concert by the Salt Lake City Symphony will take place on February 1. The soloists are: Esther Allen, violinist, and Alfred Farrell, bass-baritone.

Mrs. A. E. Peters has been appointed choir director of the First M. E. Church, filling the place made vacant by Agatha Berkhoel. Miss Berkhoel is in New York, where she is about to take up the study of grand opera.

The first of a series of musical evenings at the Ladies' Literary Club will be held Tuesday evening, January 22. The program will be interpreted by Cecelia Sharp, Walter Wallace, Albert Press and the Orpheus Club, under the direction of Alfred Peabody. These evenings are to be held under the auspices of the music section of the club,

and are managed by Fred Graham. At a recent Tuesday afternoon this club enjoyed a "Parsifal" program, given by Mrs. William Iglehart, Mrs. C. G. Plummer and Miss Ellenbeck.

The Salt Lake City Festival Chorus is rehearsing "Hiawatha," under the direction of Evan Stephens. This cantata will be sung at the music festival on the night of April 8.

Another Successful Pupil of Eلفت Florio.

Oriska Worden, a pupil of Eلفت Florio, was among the recent arrivals from Europe. Miss Worden is an inimitable actress, with a beautiful placed singing voice. Before taking up her studies with Mr. Florio Miss Worden had studied with other teachers in this country and Europe without any results. It was this excellent master who placed her voice properly, and no doubt she is grateful for what he has accomplished for her. Miss Worden has secured the American vaudiville rights of the sketch entitled "Very Grand Opera" or "Burning to Sing," by R. E. Burnside and Gustave Kerker. She will revisit many of the American cities that have heard her sing since she became Mr. Florio's pupil. While abroad on this last trip Miss Worden has achieved great success in the European music halls. Mr. Florio is arranging a musicale for next month, in which a number of his promising pupils will be heard. Several impresarios, including Henry W. Savage, are expected to be present.

Hubert Arnold Dead.

Hubert Arnold, the violinist and teacher, died Tuesday, January 15, at Roosevelt Hospital, New York, of pneumonia. The death of this musician, who was only thirty-six years old, proved a shock to his family and numerous colleagues. Mr. Arnold was born in England, and was educated abroad. He lived for some years in Australia and came to this country ten or twelve years ago. Besides playing at many concerts and recitals, Mr. Arnold had much success as a teacher. He was a man of innate modesty and was accomplished in many ways. The funeral services were held at his late residence, 286 West Seventieth street, on Wednesday evening. The interment took place at New Milford, Conn. Mr. Arnold leaves a widow and two children.

WISCONSIN CONSERVATORY OF MUSIC.

MILWAUKEE, Wis., January 17, 1907.

On Thursday, January 10, the third of the series of artists' recitals took place, with Hans Schroeder, baritone, as soloist, assisted by Hans Bruening, pianist. A large audience greeted the artists and appreciated the rendition of a fine program.

The following musical events will take place in Conservatory Hall during January:

Tuesday, January 22, extra artist recital by Sidney Silber, pianist, assisted by Mrs. Berthold Sprotte, contralto.

Wednesday, January 23, and Thursday, January 24, two grand concerts in the interest of the Luth. High School.

Sunday, January 27, sixth pupils' recital.

Tuesday, January 29, Tennyson's "Enoch Arden," music by Richard Strauss, will be presented by Miss Weil and Mrs. Hoffman.

Franklin Wood a Favorite Basso.

Following are some extracts from the press, containing favorable criticism on the singing of Franklin Wood, the basso, who recently appeared as the assisting soloist, at a concert given by Mme. Anna Hellstrom, the leading prima donna of the Royal Opera of Stockholm, Sweden. She was also assisted by the Swedish male chorus, "Verdandi," of Providence, R. I.:

Franklin Wood displayed a voice of almost phenomenal power and gave a very forceful rendition of Schumann's "Two Grenadiers." His encore song, "I Know a Hill," by Whelpley, was sung in a most artistic manner, showing the delicacy of finish and a sympathetic quality of voice, which was quite in contrast to his preceding number. His solo parts with the male chorus in "I Natten," by Witt, and "Den Store Hvide Flok," by Grieg, were of a high order and very creditably executed. An especial word of praise is due Mr. Wood, an American, for his excellent pronunciation of the Swedish language, which is even more wonderful when one considers that he had only two rehearsals on the text, as well as on the music.—Translated from Skandinavia, Worcester, Mass., January 2, 1907.

Mr. Wood's singing was especially praiseworthy, both in his solo numbers and in the bass obligato parts with the Verdandi, in "I Natten" and "Den Store Hvide Flok."—Translated from Svea, Worcester, Mass., December 26, 1906.

Mr. Wood, the local basso, gave a very strong rendering of Schumann's "Two Grenadiers," and was also heard to advantage in incidental solos along with the chorus.—Providence Journal.

In Mr. Wood's encore number, "I Know a Hill," by Whelpley, there was nice control, a pleasing sweetness and poetical quality.—The Providence Tribune.

Mr. Wood's singing was excellent.—Providence News-Democrat.



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TWENTY-FIVE WEEKS IN OTHER LARGE CITIES

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Cincinnati, - - February 11 to 16	Los Angeles, - (Two Weeks) March 4 to 16
Chicago, - - February 18 to 23	San Francisco, (Two Weeks) Mch. 18 to Ap. 1

GREATER NEW YORK.

NEW YORK, January 21, 1907.

The Women's Philharmonic Society of New York, Amy Fay, president for four years past, has this season presented some excellent programs, and opened the door also for some excellent young artists to make a first appearance, and altogether in its various undertakings is leaving a record of good work. January 14 a program of instrumental and vocal music was given in the Chapter Room, Carnegie Hall, the participants being: Elfriede Stoffregen, pianist; Gertrude I. Robinson, harpist; Daisy Ferdon, soprano; T. Franke, baritone, and Ernest Stoffregen, cellist. Elizabeth Kimball and Leo Braun played the accompaniments. Mme. Stoffregen played the Schubert impromptu in B flat with nice touch and singing tone, and later a sonata (G major) by Nicode, with Mr. Stoffregen. Miss Ferdon showed the result of careful study under an experienced teacher (Mrs. Canfield.) Her tones are even and expressive, her enunciation distinct. It was good singing. Miss Robinson, at the harp, exemplified the scope of the instrument, limited at best in artistic expression. Mr. Franke, connected with the Metropolitan Opera, sang in a manly baritone voice, a dramatic French aria, followed by "Ich grolle nicht," and an encore in German. He has the dramatic temperament. Mrs. Roberts was in charge of this program. At a meeting of the board of the society Mrs. J. Christopher Marks was elected chairman of the vocal department. The next concerts take place February 14 and March 14, respectively.

The soirée musicale of pupils of Mme. Meysenheym in the Myrtle Room of the Waldorf-Astoria Hotel, mentioned in the last issue of this paper, enlisted the following: Kathryn Rogers, Mercedes de Cordoba, Anna Vanderveer, Clara Herzog, Emma Phillips, Leona Schultze, Millie Engel, Verona Miller, Gertrude Betts, Josephine Bouvier, Julia S. Horwitz, Jean Judels, all vocalists. Wilma Anderson, pianist, played brilliant solos; also the accompaniments. Edith Milligan contributed a piano solo, and a large audience filled the room.

Hallett Gilberté and Mrs. Gilberté were "at home" Thursday, January 17, 4 to 6, in their apartment in Hotel Flanders, West Forty-seventh street, when music was heard in abundance. May Nevin Smith sang some of Mr. Gilberté's graceful songs with warmth of expression and much style. Rafael Navas, the Spanish pianist, played solos, and Ida Müller, connected with a Savage company, sang a bright little setting by Gilberté of "Dorothy's Mustn'ts." Some well known musical and society folks were present.

Elizabeth K. Patterson, the soprano, was the first to give a recital in London of American composers. Maud Powell assisted, and one of the songs was "Violets," sang from a press proof copy, with Ellen Wright, the composer, at the piano. She also introduced the songs of Ethelbert Nevin to Mme. Marchesi, on request of the former. January 18 she was soloist for The Alliance, a women's club, which meets at the Unitarian Church, 121st street and Lenox avenue, when ladies were heard to say, "Why, I actually understood what you were singing about"—the best possible compliment to her enunciation.

At the Mount Morris Baptist Church there was a benefit concert January 15, in which the following took part: Elena de Olloqui, pianist; Grace Wheeler Dutton, soprano; Clifford H. Chaffee, baritone; Martina Johnstone, violinist; Dion Kennedy, organist, and Adele Dieterlen, reader. Katherine R. Smith played the accompaniments. Following were the patronesses:

Mrs. Frank Littlefield, Mrs. John F. Steeves, Margaret Nichols, Mrs. James K. Shaw, Mrs. J. G. Daughtry, Harriet D. White, Mrs. A. S. Nichols, Mrs. John B. Calvert, Mrs. F. A. Cole, Mrs. H. F. Todd, Mrs. Sarah G. Watson, Mrs. F. O. Evans, Mrs. L. H. Perry, Mrs. Pindar, Mrs. Rothwell, Mrs. N. Cartice Holt, Mrs. James C. Colgate, Mrs. L. Jesse P. Bishop, Mrs. T. F. Wood, Mrs. C. S. Clinch, Mrs. Charles H. Sears, Mrs. James A. Bennett, Mrs. Wm. Hille, Mrs. L. Emmett Holt, Amy Fay, Mrs. W. L. Townsend, Mary Ramsay, Mrs. I. B. Sprague, Mrs. Luther W. Jacobs, Mrs. Lewis C. King, Helen Isabel Whiton, Mrs. Kate J. Roberts, Mrs. William H. Hays.

The work of the soprano, Florabel Sherwood, is enjoyable, with frequent press comments to that effect. The following are from the Norwalk Sentinel and Montclair Herald, respectively:

A perfect coloratur voice. The Strauss "Voci primavera" was beautifully rendered.

At the Apollo Club she proved herself an artist. A voice of unusual sweetness, volume and range.

The Sörlin Orchestras can be heard in the following prominent hotels of Manhattan: the Knickerbocker, the Buckingham, the Majestic, the Empire, the Navarre. Albert B. Pattou is manager, and Victor Sörlin, musical di-

rector. Of these orchestras it is a fact that all the players are solo artists. The Mendelssohn Trio, consisting of Alexander Saslavsky, violin; Victor Sörlin, cello; C. Gilbert Spross, pianist, has an established reputation. The Beethoven String Quartet has a reputation yet to make; it consists of Isadore Moskowitz, Paul von Moltke, violins; Max Barr, viola, and Alfred Fromelt, cello. Hans Kronold, the cellist, is under the direction of Mr. Pattou, as are the foregoing organizations.

The Sunday afternoons at the home of Richard Arthur Carden are always interesting, for there one meets many musical folks of prominence, and an hour of superior music is followed by social commingling. Among those who contributed to the informal program last Sunday was Miss Barbarossa, Carl V. Lachmund's talented pupil, who played pieces by Nvratl and Liszt with brilliant touch and dash, receiving applause from Safonoff, as well as from Mrs. Charlotte Babcock, Jessie Shay, Harry Arnold, expert pianists all; Berenice Agnew Runyon, Frances Hoyt, Theodore Habelmann, Albert Quesnel, and others.

Mme. Fornier's pupils, to the number of twenty-five or more, will give a musical matinee at De La Salle Institute, 108 West Fifty-ninth street, the coming Saturday, January 26. On the program are pieces by standard authors, con-



Bessie Bernhard Here for Concert Work.

Bessie Bernhard, a talented mezzo-soprano, formerly of San Francisco, is a valuable acquisition to New York's musical colony this winter. Miss Bernhard will engage in concert work, and may later on accept a temporary offer to sing in vaudeville. The latter plan is still in abeyance, however, as Miss Bernhard prefers to continue her concert career, which was interrupted this year by the disturbed conditions of music in San Francisco.

sisting of piano solos and duets, and ranging from easy to most difficult.

H. Brooks Day, of Brooklyn, played at the meeting of the Philadelphia Chapter of the Organists Guild, Tuesday, January 22. At his organ recital at St. Luke's P. E. Church, Brooklyn, Wednesday, February 20, May Nevin Smith will appear as vocal soloist.

Linda Pirsson gave an invitation musicale at her studio in The Sherwood, January 15, when four students took part—Louise Tibbets, Miss Buchanan, Edward Frank and Mr. Myers.

Agnes Gardner Eyre, who was the solo pianist with Kubelik in his last American tour, played last week in Boston and vicinity, the suburbs of Brookline and Cambridge hearing her.

Alice Eastman, the soprano, gave a song recital for the Jersey City Teachers' Association January 16, singing a program made up of selections from works of Handel, Woodforde-Finden, Schubert, Goring-Thomas, Ardit, Gounod, Strauss, Beach and Chaminade. It was quite suc-

cessful. Last week she sang in Newark and Hackensack, and is building up a reputation for good work.

Manfred Malkin, the pianist, and Edouard Dethier, the violinist, will give a joint recital in Mendelssohn Hall, Thursday, February 21.

Mrs. Griffin Welsh was a soloist at the recent At Home of the Chaminade Club of Brooklyn, when she sang these songs: "Habanera," Bizet; "He Loves Me," Chadwick, and "Milkmaid Song," Parker, making a definite impression because of a fine voice and very distinct enunciation. Mrs. Richardson-Kuester played the accompaniments.

Press Notices for Arthur Beresford.

Some press notices for Arthur Beresford follow:

Mr. Beresford's deep pervasive bass made an enduring effect upon the audience. His recitatives and arias ("Creation") were excellent examples of artistic singing. There is always a note of robust masculinity in his voice which sweeps him along in the heaviest passages with herculean effect.—Saginaw, Mich., Courier.

Arthur Beresford gave a splendid rendition of Handel's "Revenge, Timotheus Cries," which was a perfect example of artistic vocalization and would have given distinction to any concert. He later sang the "Song of the Empire" with fine feeling and artistic power.—Chicago, Ill., British American.

Mr. Beresford, the bass, first kindled the warmth which melted the way down to the usually ice guarded enthusiasm and brought forth a triple encore with his masterly singing of "Why Do the Nations?"—Sioux City, Ia., Journal.

Arthur Beresford was great. His manner is full of dramatic intensity, while his voice of excellent range and fullness possesses remarkable carrying power. In the "Baal" scenes his great, full tones, realistically portrayed the triumph of the prophet, while in the strongly contrasting aria, "It Is Enough," showing Elijah's despair and desire to die, the singer's great powers were splendidly displayed.—Galesburg, Ill., Register.

Mr. Beresford's "Elijah" was artistic from first to last. The part teems with difficulties that daunt all but a proficient artist, but he sang throughout the evening with such ease and effect as to leave the impression that he had in no way been taxed.—Toledo, Ohio, Times.

Arthur Beresford in the title role ("Elijah") easily carried off the honors of the evening. Not only was he vocally and dramatically competent, but he was musically satisfying, which is vastly more important.—Toledo, Ohio, Blade.

Arthur Beresford, with his powerful voice and strong, impassioned style, made a deep impression. Few such voices are ever heard. All his work was excellent, but "Why Do the Nations?" was delivered with such dramatic power and facility as to be almost overwhelming. The tone color was remarkable. The harshness and severity demanded by certain passages were skilfully depicted, and yet through all ran completeness, smoothness and artistic and dramatic effect. The audience gave him an ovation which lasted several minutes.—Galesburg, Ill., Register.

Lectures at the Guilman Organ School.

George Ashdown Audsley has returned from California and will give his course of lectures on Organ Construction and Tonal Appointment before the students of the Guilman Organ School on Thursday afternoons. These lectures will be of paramount interest to organ students, and Mr. Carl has made arrangements so that organists and students outside of the school can register for this series without taking other subjects. Mr. Audsley is a recognized authority on this subject, and his recent work on the Art of Organ Building has had large sale and been widely read. The dates for the series are Thursdays, beginning January 31.

The following is an outline of the series:

First Lecture—Origin of the organ, the early hydraulic organ, the early pneumatic organ, development of the pneumatic organ, the representative organ of the eighteenth century, the wind-collecting and wind-storing portion of the organ, the diagonal or simple bellows, the horizontal or compound bellows, the feeders, the receiver and the reservoir, the anemometer and the pressure of the organ wind.

Second Lecture—Wind distributing portions of the organ, wind controlling appliances, the slider and pallet wind chest, its advantages and disadvantages, touch relieving appliances, the tracker action, the draw stop action, the manual and pedal clavers, the mechanical couplers.

Third Lecture—The tubular pneumatic action, the different forms of pneumatic motor and membrane wind chests, the pneumatic key and draw stop actions, the pneumatic couplers.

Fourth Lecture—The swell and its offices and importance in the organ, the form and construction of the swell box, the swell actions, the old "hitch down" and the balanced expression levers, the pneumatic swell action.

Fifth Lecture—The tonal structure of the organ, the sound producing portion of the organ, metal and wood labial pipes producing the different classes of tone, how sound is generated in labial pipes, reed or lingual pipes producing different qualities of tone, how sound is produced in lingual pipes.

Sixth Lecture—Tonal appointment of the organ, the church organ, the concert room organ, the chamber organ, the great organ, the choir organ, the swell organ, the solo organ, the echo organ and the pedal organ.

Florenza d'Arona in Philadelphia.

Madame Florenza d'Arona, the widely known teacher of singing, is at present visiting friends in Philadelphia.



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SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

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"SALOME" was produced at the Metropolitan last evening, Tuesday, January 22. A report on the impression made by the work will appear in THE MUSICAL COURIER next week.

CHALIAPINE, the great Russian baritone, has been engaged by the Metropolitan for the season of 1907-08 at a salary of \$1,200 per night. Chaliapine's great role is that of Mephistopheles in Boito's "Mefistofele."

THE London Telegraph says: "With reference to the reported rejection of Richard Strauss as a candidate for membership of the Berlin Academy of Arts, mentioned in this column last week, THE MUSICAL COURIER of New York offers the composer sympathy and solace in a very trenchant manner. 'Strauss,' it says, 'is hardly the man to care a jot for such empty piffle as honorary titles or fellowships in fossilized mutual admiration bodies.' There is nothing like really outspoken criticism."

KATHARINE GOODSON, the English pianist, had a truly sensational success at her debut in Boston last week with the Boston Symphony Orchestra. She gave a glowing, scintillant performance of the Grieg concerto, and the conductor, audience and musicians of the orchestra joined in the spontaneous tribute of applause that greeted her splendid achievement. The critics offered their meed of praise next day, and it fully endorsed the enthusiastic European criticisms which had preceded Miss Goodson to this country. She looks to be one of the season's striking successes.

GIACOMO PUCCINI came to town last week, and on the evening of his arrival witnessed a performance of his "Manon Lescaut" at the Metropolitan. Caruso and Cavalieri sang the chief roles. The composer arrived late, but was soon discovered by the audience, and after the first act there was a fanfare from the orchestra and much applause from the parterre. Puccini dictated a statement to the public before he left the Metropolitan, expressing himself as being well pleased with America and with the performance—opinions of great value, considering that the Italian visitor had arrived in this country only a few hours before, and was the paid guest of the Metropolitan. There is something about the salubrious climate of this section of the world which makes foreigners begin to talk with exceptional volubility and foolishness immediately after they have touched Uncle Sam's soil at Hoboken. The talk, for some strange reason, usually bears the complexion of being addressed to a nation of children or idiots. So, for instance, Puccini's remarks even before he had heard the clang of the Broadway car, eaten a clam chowder, or been told to "step lively" by a Subway guard. The great Giacomo began his twaddle by saying that he knew nothing about the recent lawsuit, by means of which a foreign publishing firm had sought to give the Metropolitan a monopoly of "Boheme" and restrain Hammerstein from producing it. This, in view of the fact that the testimony showed Puccini to be a beneficiary in royalties on all "Boheme" performances here, was a most surprising manifestation of that uncommercial artistic temperament which accepts money without knowing where it comes from. By this time Puccini must have heard all about the Hammerstein-Ricordi suit, and no doubt he will do everything in his power to effect an amicable settlement. No doubt. It is also certain that he will extend his visit here long enough to attend "Boheme" at the Manhattan. Very certain. Puccini professes warm admiration for Strauss' "Salome" and calls it "the greatest of modern operas," but admits that he cannot understand Wagner's "Ring." The composer of "Boheme" and "Madam Butterfly" prefers those two operas to his other works, but did not mention that he hated any of them. "Music should express human nature" was another pearl of wisdom from the Puccini lips. But the most amiable announcement came last of all. "I wish to write an American opera," said Giacomo, "and if I could get a good Western American libretto, I would undoubtedly write the music for it." Undoubtedly. What is an American opera, by the way? We had always supposed it was an opera written by an American composer. Is "Aida" Egyptian or Italian, is "Roland of Berlin" German or Italian, is "Salome" Jewish or German, is "Lucia" Scotch or Italian, etc.? What would Italy say if an American composer were to go there and announce his intention to write an Italian opera? Italy would remain tranquil. Likewise, America remains tranquil in the face of Puccini's promise. Notwithstanding his loose talk, this Young Italian composer is one of the most gifted of that interesting school, and has written picturesque and melodious music to texts of uncommon theatrical effectiveness. He orchestrates with charming piquancy and has a distinctly individual scheme of harmonic treatment. Puccini is at the present moment the most popular of living Italian opera composers, and very deservedly so.

TOPICS FROM THE OTHER SIDE.

BY THE EDITOR.

PARIS, January 11, 1907.

Camille Saint-Saëns returned to Paris from his genuinely triumphant American tour thoroughly imbued and impressed with our vast artistic and musical possibilities. It was one of the chief events of his career, and its results will be made obvious through the coming musical events of both hemispheres in their relations to the activities of many of the foremost musical personages of Europe. "Going to America" is not what it meant before a man of Saint-Saëns' age made this artistic tour. He did not go to his home here, but spent a few days at one of the hotels, and on Saturday evening left for Cairo. He intends to visit the cataracts of the Nile, and insists upon residing in a semi-tropical climate most of the time.

Last week Tito Ricordi, of the Milan publishing house, also reached this city on his return from New York.

Maurice Grau leaves for the Riviera on January 20, and Mr. Dazian, well known in New York opera circles, will be his companion. This is good news, as it indicates that Mr. Grau has improved materially, for it was thought at one time that he might not be able to take such a trip.

Liszt's "Legend of St. Elizabeth" was performed with scenery at Cologne on Sunday, this being the third time it has been given in that form. The first time was in 1885 or 1886 at Vienna, the second time at Karlsruhe.

Pablo de Sarasate and Carlos Sobrino played at Biarritz on Sunday.

Harold Bauer is expected in Paris on January 16, after finishing a concert and recital tour now in progress in Holland.

The papers continue to discuss the question of M. Gailhard's successor at the Opera, but few of them concede that he will remain. Even if he is displaced he will remain in possession during 1907. [For more news regarding this matter, see another column of this issue of THE MUSICAL COURIER.—ASSOC. EDITOR.]

Ethics Again.

The news telling of Hammerstein's legal victory giving him the privilege to produce "La Boheme" despite the Ricordi American copyright, and the additional information to the effect that the management of the Metropolitan will endeavor to prevent his doing so through other legal means, arouses strange presentiments in view of a very interesting episode in connection with that musical stage play called, I believe, "Parsifal," and written by one yclept Richard Wagner, whose name is still remembered in connection with that work.

Back numbers of this paper of the fall and winter of 1903 to 1904 would now be useful reading for those of the Metropolitan management who displayed such stupendous energy in having "Parsifal" given at the Opera House on Broadway, despite the efforts made by the owners to protect it in accordance with the desires of the composer, and as a matter of right and justice for their own sake; but the full and most extended powers of the law were invoked, and the opera, let us call it, was given, and it was reported that the stock company under whose auspices it took place netted about \$100,000 out of the speculation, and out of this the heirs and owners received nothing—and as they had protested could have accepted nothing.

Hammerstein wanted to give "La Boheme," not because he is fond of the composition or because it would be salutary for his health, but because he desired to make money out of it, as it is a drawing work just as "Parsifal" was at the time referred to. The object of both opera concerns was and is the same, and that is to make money out of performances, because money comes first as a necessity, for without money, no opera. Very sensible indeed. Just like some music criticism. No money, no music criticism. Very sensible indeed.

But here are some peculiarly strange concatenations bearing from and upon this latest litigation, and bringing from the storehouses of memories confrontations that seemed to have cast their shadows ahead. This paper, on a number of occasions, while

appealing to the ethical sense of the people to prevent the appropriation of "Parsifal," predicted that the chickens would come home to roost, as we call it in a homely manner; that sooner or later this theory of maltreating a sacred injunction and discarding the ethical rights of others would find itself applied against those who were violently insisting upon discarding these solemn human injunctions, and that, even if they personally would not suffer obloquy, the nation itself which would tolerate such an abuse would receive its deserts, and this will be found to be the case. We are going to be reminded of the "Parsifal" outrage every now and then, and when least expected.

Of course, any one can always feel conscience-easy if the mere technical points of the law satisfy him. He can kill his mother-in-law, and if he is found to have been insane that moment, and therefore, then, technically speaking, innocent, he can feel satisfied; but there is always this one small great point to be observed, and that is, that others have opinions, too, and these are usually just as weighty, especially in ethics, when they are applied to those who demonstrate themselves invulnerable to them. Winning the "Parsifal" case on legal technicalities and losing it on ethical grounds was losing the case, and it will be found, before they get through with it all, that the winners were losers, because all legal technicality cannot give to one the property of another without the owner's consent. Our own composers, just now, in fighting for a Copyright Bill to suit themselves, are claiming this very principle as their inalienable right; so let it go on that basis, for it is the composer's present basis, as well as the past. The "Parsifal" mongers lost sight of what St. Augustine taught, that renunciation is to surrender that which matters nothing in order that one may possess everything, the everything necessarily being the consciousness of being right.

Hammerstein never occupied in "La Boheme" such an ultra and defiant position; he merely claimed that he had made a contract. In the "Parsifal" case no one ever thought of a contract, but in trying now to defeat Hammerstein this very disregard of ethics faces any one associated with "Parsifal" benefits who may be found endeavoring to stop Hammerstein's "La Boheme" performance. It will be pointed out that the very people who cast aside ethics and demanded law were now endeavoring to stop Hammerstein when the law was found against them. It was good law when Cosima Wagner lost her rights in "Parsifal" in America, but it is bad law when some one else loses the "La Boheme" monopoly in America. It depends upon whose ox it is that is gored, that is it, isn't it?

That is a decidedly ornamental nature which could step before a public and put forth such a proclamation—to use the favorite word of the "dean" of our New York music critics—or is it sardine? I am not aware of any steps taken as yet further to molest Hammerstein, and hence this is hypothetical, and therefore, I say, it would be a peculiar nature that could present itself before the public in that attitude. "Here, Mr. Hammerstein, I wanted to produce 'Parsifal,' and all the protesting of its owners could not stop me, for I had the law with me; and now I want the sole right of producing 'La Boheme,' and even if the law permits you to give it I am going to seek additional law to find if I cannot stop you." I wonder if Europe has produced a citizen who would place his face in such an angle of vision?

Naturally, that man who seeks his rights in law in preference to adjudging questions from an ethical basis will not even be satisfied with the law, particularly if he cannot enjoy its benefits. A little reflection will prove that this is actually a truism. Besides, he must not forget that there is a kind of flagrant notoriety in appearing constantly dissatisfied with the limit of authority, and there are therefore many men who are convinced that any intrusion in their particular field is in itself a crime; it reduces their chances of a monopoly in the notoriety I refer to. This spirit has frequently manifested itself most emphatically just prior to the *bouleversement*.

You have heard of the politician who claimed the earth, and



and on election night it was found that he had not carried a township. It is all due to the same mental state, that state which denies the ethical force and the absolutely logical outcome of a disregard of that force, although history and our own knowledge of human fate constantly illustrate it to us. The disregard of the ethical claim in the "Parsifal" case will be demonstrated constantly to us because it is syllogistic and meritable. We cannot take the property of others without their consent just because we happen to be protected, and then expect that our own property is safe; and when we appropriate the property of another because we happen to be protected, the act is still more perfidious, as it is free from risk; it becomes *mala fide*.

The "Parsifal" blot can never be effaced, and it will remain to trouble the American conscience more than ever when once the literature of the country begins to recount it. It is too near to all of us as yet to show itself in all its shamelessness, but as it becomes part of our historic past it will grow in ugliness until we, in some manner, will repudiate it.

Another Point.

Now that the new copyright bill is under consideration in Congress, might it not be suggested that in decreeing copyright to foreigners no monopoly of public performance should be included, and insert such a clause in any international agreement where the agreement exists? Public performance in America means the sale of thousands of copies of the work, and that should be satisfactory, besides the payment of the royalties of performance, but it should not include monopoly and additional profits besides the legitimate profits from the sales of the publication and the royalties coming from productions. These marvelous foreign works, if they are worth copyrighting at all, should be made accessible to the whole ignorant nation so crazy to hear them, all the while throwing overboard the works of their own composers, for instance, of MacDowell, compelling his few admirers to come before the public and asking contributions to sustain him in an affliction.

Where are his royalties?

How many copies of his beautiful songs and piano compositions have been bought by a grateful nation?

What is the overwrought, rhapsodical, far fetched "La Boheme" conglomeration as compared with MacDowell's scholarly, dignified, wholesome, poetical inspirations, which should have long since found such a clientele at home that he would have been financially independent. But it is the opera, always the opera, that destroys all the opportunities of the men who are working in the legitimate field of absolute music. Even Richard Strauss had to test this and find himself getting wealthy through an opera. Simrock, who paid him 30,000 marks for his "Sinfonia Domestica," will be a heavy loser, for even in Europe the symphony does not pay the symphonist, hence not the publisher.

Why, then, include in copyright not only the monopoly of the sheet music and the monopoly of performance royalty, but also the monopoly of performance? Here is the opportunity for the American composer to step forward and show his strength. His works are not in danger of being heard in Europe, because his own country rejects them and gives the foreigner all. We boasting Americans, always calling attention to our native shrewdness! How old Europe, so called decrepit Europe, quietly appropriates us. It secures copyright, it engraves and prints the sheet music and sells it in America at a vast profit, or sells that right at a big profit. It then secures a royalty on the performances through the same copyright, and then a monopoly of the performances so as to control the prices and the performing companies—also on the same copyright. And our own compositions do not sell at home because the American prefers to cater to the foreigner. It accepts yearly much musical trash from Europe, and yet when a refined mind like MacDowell's produces—actually produces—great work, there is no

response, because he is an American, and, as he is not endorsed by his country until it has become too late, Europe naturally disregards him.

It all reminds me of our marvelous system of high protection, to which our prosperity points, as if protection had anything to do with cotton, corn, wheat, oil and silver and gold crops, and people helping to use and eat them—our protection, that makes 100 families the owners of the billions, and the masses, who are glad enough to hand over to them periodically their profits or a greater part of them—and England, little England, adding with free trade over \$250,000,000 last year to its exports and several thousand millions to its cash surplus wealth, and no area for crops, being compelled to import its bread and meat! And we must go to London to borrow and get our gold, and come here to France and offer special inducements to sell a Pennsylvania Railroad loan of a paltry \$50,000,000, the capital of any one of a dozen or two banks in London. We are enjoying exactly the same kind of protection at large as our musicians are enjoying in particular, and one or two crop failures will be required to show us just where we stand, particularly when we are trying to arrange international copyright and tariff agreements with European experts facing us, facing our good natured American representatives, who never in their days dreamed of tackling these propositions. Oh, aren't we It? MacDowell, and then all the American composers, actually driven out of their country! Look at the American group in Berlin and other parts of Germany. And here there are a half dozen, and when you ask them, they do not know exactly why they left home. They left home because there is no possibility of existing there as an American composer of absolute music. America protects, through its copyright, the foreign musician, as its fashion protects the foreign reproducing artist. There is no supporting strength left for the American, and he is forced to leave for countries where he is viewed first as a musician and then as anybody else—but first as a creative musician. There are certain New York conductors responsible for this condition to a great extent, but more of that later on, and they are not car conductors, let it be understood.

A slight, but impressive, lesson in economy matters might not be rejected even by musicians; hence I publish here the latest totals of the official Government report showing English trade and comparative statistics, not including the exports of the English colonies, these exports representing a separate trade, all of which centers its banking in London:

	1906	Increase 1906 over 1905
Imports	£608,000,000	£43,000,000
British Exports	£376,000,000	£46,000,000
Re-exports	£85,000,000	£7,000,000
GRAND TOTAL	£1,069,000,000	£96,000,000
Exports of British Manufactures }	£305,000,000	£36,000,000

Just imagine our possible condition under free trade in view of the fact that we are not obliged to import breadstuffs and meat! Just also imagine our condition if we were to trade with the earth as we are trading between our States with the barriers all down, and just reflect for a moment what it would mean if we were to protect ourselves between the States. Of course as long as we are willing to help our poor industries, worth billions, owned by the billionaires, and keep our musical future in the hands of foreigners and give them under copyright law the profit on the sheet music, on the royalties, and monopolies on the royalties besides, our own musicians are and will be much worse off than bricklayers doing third rate jobs.

Where are our rich musicians? What has our protective tariff done to build up our musicians? Where is *their* real estate? Where are *their* safe deposit boxes with bonds and stocks in them? Where are *their* luxuries? Even the piano manufacturers can show no yachts, no racing stables or

other select stock stables, no summer palaces and no villas in Europe. Even they have no special reasons to be thankful for the high tariff. And as for our musicians! There are 100,000 giving lessons and teaching who have not cash enough to subscribe to this paper. They go to the town libraries to read it.

A system of protection for the purpose of raising revenue to conduct the business of a government no doubt has its winning graces, and that was, to a great extent, the case with our country, but to turn this system into a cyclopean mill that turns out trusts, millionaires who in turn through the system appropriate all there is of value except that which must remain in distribution in order to make them still wealthier, necessarily creates corruption, which is beheld in the shape of purchased legislation, illegal combinations and insurance and railway frauds that make the average criminal blush at his own innocence. The musician receives no consideration at all, and his complaint that a copyright law if it disseminates the knowledge of his compositions is a childish one compared to his true complaint, which he is constantly overlooking, namely, the protection the foreign musician gets, a protection which is sending our best American musical minds to Europe.

BLUMENBERG.

We regret to be compelled to announce the final severance of the relations of this paper with Mr. Otto Floersheim, which was brought about by a series of misunderstandings which mutual investigations have cleared up to the satisfaction of all parties, and we cheerfully acknowledge that Mr. Floersheim's conduct has always been straightforward and his efforts on our behalf conscientious and energetic.

Mr. Floersheim now has been a music critic for thirty years, during the first five of which he wrote in the German language for the *Belletristisches Journal* and other German papers in this city. Nearly a quarter of a century Mr. Floersheim, who controls the English language like his native tongue, was connected with *THE MUSICAL COURIER*, first in the capacity of chief editor of the musical department, later on as the paper's representative in Berlin. He was the first one in this country to take up the pen in behalf of Richard Wagner, fighting shoulder to shoulder with such pioneers as Theodore Thomas and Dr. Leopold Damrosch. Later on he became one of the mainstays of Anton Seidl, Frank van der Stucken and other musicians of the progressive type. He lent assistance in the establishment of German opera in this city. After Hans von Bülow's second visit to this country—who had drawn Mr. Floersheim's attention to the budding genius of Richard Strauss—Mr. Floersheim was first to advocate the cause of the composer of the hour, and he urged Theodore Thomas to bring out Strauss' F minor symphony at a Philharmonic concert long before people in Germany began asking whether the newcomer was a scion of the old waltz king family or another Strauss. It was the same with the introduction here of many works of Tchaikowsky, Dvorák, Glazounoff, Schilling and many other now renowned musicians whose merits as composers Floersheim was early to perceive and to proclaim. Hence he quickly became the leading music critic of this city. For the United States, Mr. Floersheim discovered MacDowell at a time when the now facile princeps among American composers was still living quietly at Wiesbaden, where he created a great portion of his best works. But also most of the other composers of note in this country, such as Frank van der Stucken, Templeton Strong, J. K. Paine, Dudley Buck, O. B. Boise, Harry Rowe Shelley, Chadwick, Foote, the two Nevins, Foerster and many others owe part of their success to the first encouragement and recognition they received at the hands of Otto Floersheim. The latter's own compositions comprise a

number of works, mostly for the piano, but also some for orchestra, which abound in fertile melodious musical inspiration, and show refined sentiment, as well as a keen sense of form and *recherché* and original harmonization.

During his long career Otto Floersheim has made for himself the reputation of being a most able, fair minded, as well as fearless and absolutely honest critic, for all of which qualities he is held in high artistic and personal esteem in two hemispheres.

Floersheim knew many of the leading musicians of his day, both in this country and in Europe, personally, and enjoyed the friendship of some of the greatest among them, such as Richard Wagner, Hans von Bülow, Anton Rubinstein, Tchaikowsky, Ferdinand Hiller, Brahms, Bruckner, Franz Rummel and many others of those who have joined the silent majority, and among his living personal friends he numbers Siegfried Wagner, Richard Strauss, Paderewski, Godowsky, Gerardy, Petschnikoff, Siegfried Ochs, Arthur Nikisch, Gustav F. Kogel, Dr. Carl Muck, Leo Blech, Felix Mottl, Ernst von Schuch, Moriz Rosenthal, Eugen d'Albert, Dr. Otto Neitzel, Arthur Hartmann, Willy Burmester, Richard Burmeister, Fannie Bloomfield-Zeisler, Anna Lankow, Gabrilowitsch, Busoni, Joseffy, MacDowell, Van der Stucken, Boise, Heimendahl, Carreño, Hutcheson and a host of others residing on both sides of the Atlantic Ocean. If Otto Floersheim would devote some of his spare time to the writing of his memoirs, as is the custom nowadays, a most valuable and interesting volume might ensue. THE MUSICAL COURIER wishes him all success in any new undertaking.

It is reported that Madame Galski will sing the role of Isolde at the Metropolitan on February 11. This is good news to those local music lovers who have been following this great prima donna's career with interest from the days when first she sang "light dramatic" roles here with the German Opera Company.

ONE of the local morning papers said of the "Traviata" matinee at the Manhattan on Saturday: "Mr. Bonci as Alfredo showed somewhat the strain of his work the night before in 'Les Huguenots.'" Considering that Bonci sang neither in "Traviata" nor in "Les Huguenots," the foregoing criticism is a marvel of accuracy.

LET the musical clubs of the country with money in their treasuries follow the example of the Morning Musical Club, of Syracuse, N. Y., which has recently voted the sum of \$200 to the MacDowell Fund. In most towns giving money outright is better than giving concerts. Even when the artists volunteer, as they mostly always do at concerts for this fund, there are still other expenditures that must be met, such as hall, lighting, printing, etc. Then the work of selling the tickets takes up much time.

SOME musical anniversaries for the last week in January follow: January 24, William Mason, born in Boston in 1829; Friedrich von Flotow, died in Darmstadt in 1883; 25, James Hamilton Clark, born in Birmingham, England, in 1840; Jan Blockx, born in Antwerp in 1851; Ernest Ferdinand Wenzel, born in Waldorf, Saxony, in 1808; 26, Johann Christopher Bach, died in Buckeburg in 1795; Emanuel Aloys Foester, born in Neurath, Silesia, in 1748; 27, Wolfgang Amadeus Mozart, born in Salzburg in 1756; 28, Louis Joseph Hérold, born in Paris in 1791; Victor E. Nessler, born in Baldenheim, Alsacia, in 1841; Franz Wüller, born in Munster in 1832; Edward Pellasis, born in England in 1852; 29, Daniel François Auber, born in Caen in 1782; 30, Johann Joachim Quantz, born in Oberscheden, Hanover, in 1607; Otto Lessmann, born near Berlin in 1844; 31, Franz Peter Schubert, born in Vienna in 1791.



Ossip Gabrilowitsch's piano recital took place at Mendelssohn Hall last Saturday afternoon, January 19, before an unusually large audience, and the popular Russian pianist played the following program:

Rondo, G major, op. 51.....	Beethoven
Prelude, A minor.....	Bach
Sarabande, E minor.....	Bach
Gavotte, B minor.....	Bach-Saint-Saëns
Moment Musical, A flat major.....	Schubert
Menuet, B minor.....	Schubert
Sonata, B flat minor.....	Chopin
Prelude, A minor, op. 63 (new).....	Arensky
Prelude, D minor, op. 63 (new).....	Arensky
Intermezzo in Octaves.....	Leschetizky
Theme Varie, op. 4 (new).....	Gabrilowitsch

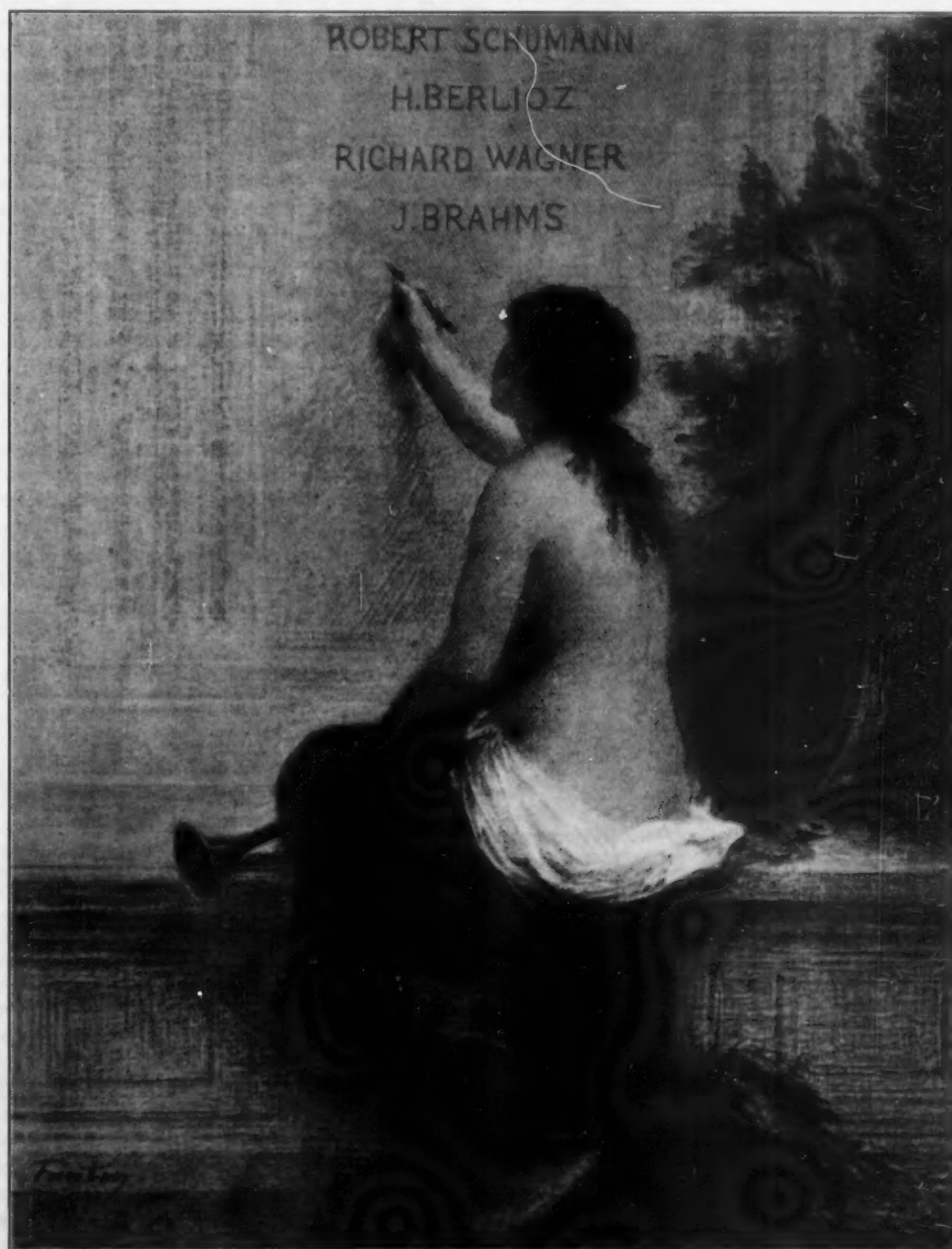
Gabrilowitsch's great advance in his art was pointed out on the occasion of his recent appearance here with the Philharmonic Society, and the more intimate communion of the recital room emphasized

even more potently the changed artistic personality of the new Gabrilowitsch.

He dares conventions with delightful sangfroid, and therein lies a large part of the rare charm which his playing now exerts. His very program was a slap at tradition, for, instead of beginning with a sermon in the shape of a Beethoven sonata, he chose a placid little musical story by that composer, and told it on the piano in an amiable and winning fashion which at once established a bond of warm human sympathy between himself and his listeners. Also the customary Bach fugue was omitted, and in its stead there were three of his short pieces, two of them in the original, and one in a tinkered version by Saint-Saëns. It is no reflection on Bach to report that the last named work had the greatest success of the three and won a hearty encore. All were done with refreshing clarity of touch, utmost dignity of phrasing, and full appreciation of their old time quaintness. In the gavotte Gabrilowitsch revealed "such humor as distills from musical gods" when they possess it—and blessed are those who do. Bach had humor, but few pianists seem to know it. They usually play his music as though they were in bitter pain.

Schubert, the romantic, led the way to Chopin, the rabid, and Gabrilowitsch traveled the way as one who loved the journey and his guide. The Schubert numbers were given with pure and lofty sentiment, and ravishing effects of tone and pedaling.

The wisdom of playing several shorter numbers before the main work on the program was dem-



WHO IS NEXT?

onstrated convincingly when Gabrilowitsch reached the Chopin sonata. The musical feeling of his hearers had been fully aroused, and a sympathetic artistic atmosphere was established without tiring their mental and emotional faculties. The pianist threw himself heart and soul into the interpretation of Chopin's poignant work, and its passionate utterance and moving pathos were exposed by Gabrilowitsch with a mastery that showed his complete control of all the keyboard emotions. It would be difficult to single out for special praise any particular episodes of his interpretation that were unduly prominent, for the performance seemed to be not so much a succession of striking details as an organic, singularly well balanced whole, a work of art so perfectly finished that the mechanical process of its construction was entirely overlooked. Incidents that will be remembered by the cognoscenti, however, were the noble exposition of the second subject in the opening movement, the grim intensity of the scherzo and the lovely "singing" of its lyrical section, the unaffected and simple grandeur of the funeral march, and the swift tragedy of the finale, with its sinister portent and gruesome color.

In the Chopin sonata Gabrilowitsch achieved the high water mark of his afternoon's work, and it is doubtful whether he will ever do any better playing in New York. The audience applauded him to the echo.

The Arensky and Leschetizky tidbits were ingratiating and entertaining examples of Gabrilowitsch's salon art, which has a justifiable place and even an important one on the concert platform. A musical feast without its lighter courses is like a dinner without salads and dessert.

Gabrilowitsch's own variations aim to be not a collection of his virtuoso specialties, but rather a series of musical moods forming improvisations on a characteristic melody. He accomplishes his object with results of striking musical beauty. The facture of the piece reveals fine musicianship, and his scheme of harmonization shows Gabrilowitsch to be nothing if not ultra-modern. The variations made a distinct hit and led to countless enthusiastic recalls and warm encores for their gifted composer and brilliant interpreter.

The signal success of the Gabrilowitsch recital was due in appreciable measure to the Mason & Hamlin piano he used, an instrument of virile resonance and great tonal beauty. It responded nobly to every æsthetic and dynamic demand, from the most delicate tonal tints in Schubert to the most graphic clamor in the dramatic climaxes of Chopin.

Gabrilowitsch's recital drew so large and profitable an audience and made such a marked artistic impression that it will not be his only one here, as at first announced, but is to be followed by other local appearances, the dates for which will shortly be made public.

The title of the picture in this week's "Variations" is "Music," and the artist is Fantin-Latour. No explanation was vouchsafed by him regarding his choice of names on the slate of Fame, and every one is at liberty to indulge his own preferences in filling out the space left vacant. For the best selection of names sent to this office on or before January 1, 1908, THE MUSICAL COURIER will give a prize of two subscriptions to this paper. All lists of names must be accompanied by \$10, cash or money order. This should make an interesting and exciting contest. The picture was lent to THE MUSICAL COURIER from the private art gallery of C. B. Chilton.

Dr. Otto Neitzel played Saint-Saëns' G minor piano concerto and some shorter numbers at the Metropolitan Sunday night concert. His manager told how Dr. Neitzel is meeting with unusual success on his present American tour wherever he appears as a pianist. "He was engaged as a lecturer, and he was billed all over the country in that capac-

ity, but when he began to illustrate his lectures at the piano, the people refused to let him stop playing. They would rather have him do things than talk about them." And small wonder, for he did the Saint-Saëns concerto like a whirlwind, and not at all like the uncompromising classicist his Bach, Beethoven and Brahms performances abroad had led some persons to consider him. Dr. Neitzel invested the Saint-Saëns concerto with all the Gallic esprit and dash which its melodious measures call for. He should be heard in recital here, for he has certainly something to say to us on the piano. Once again the American public has proved its critical keenness.

Algernon St. John Brenon says that in the rehearsal book of the Metropolitan Opera House, under the announcement of the last rehearsal of "Salome," is written, in a tremulous hand, "Gott sei gedankt!" (May God be thanked).

LEONARD LIEBLING.

A STAR OF STARS.

Fannie Bloomfield-Zeisler, who is to give her only piano recital in New York this season at Carnegie Hall, Saturday afternoon, January 26, is playing more beautifully than ever this season. The criticisms received from Chicago and Pittsburg indicate that this brilliant artist has reached the zenith of her powers. Madame Zeisler's career is made up of a wonderful series of successes. Some lucky star seems ever to pursue her, for no matter what she elects to do, her supreme will seems to carry all things with her up to glorious achievement. More than that, Madame Zeisler has defied the popular notion that a pianist, in order to draw large audiences in this country, must reside in Europe. Madame Zeisler has lived in Chicago for many years, and no visiting artist, save one, ever drew a larger or better paying audience than she did at her recital in Orchestral Hall, Chicago, on December 2. The educational influence of Madame Zeisler's art has been very great. She is the only American pianist engaged by certain societies and clubs of high rank. Year after year, Madame Zeisler is engaged by the leading orchestras of the country, and her playing usually results in a re-engagement, either for the current season or the following year. In Chicago, for instance, the artist who appears with the Theodore Thomas Orchestra usually plays at a pair of concerts, but Madame Zeisler's engagement was for three consecutive concerts. She is to be the soloist in New York with the Russian Symphony Society on February 7. The program for her recital at Carnegie Hall follows:

Sonata, op. 31, No. 2.....Beethoven
The Erlking (by request).....Schubert-Liszt
Scherzo, op. 31.....Chopin
Etude, op. 10, No. 12.....Chopin
Valse, op. 64, No. 1 (by request).....Chopin
Polonaise, op. 53 (by request).....Chopin
Etude de Concert, No. 2, F minor.....Liszt
Poussée Valse.....Poldini
The Juggleress.....Moszkowski
Serenade.....Rachmaninoff
Arabesques on themes of the waltz "On the Beautiful Blue Danube".....Strauss
(Transcribed for the piano by Schulz-Evler.)

A NEWS note in another part of THE MUSICAL COURIER, on Glenn Hall, the American tenor, shows that his December appearance at a Leipzig Gewandhaus concert was the first time an American singer ever was engaged in that famous series of concerts. As they were founded in 1781, with a preliminary history since 1743, Mr. Hall's achievement is remarkable. The first American male vocalist in 126 years! His excellent singing at his Gewandhaus debut will no doubt make the way easier there for American tenors during the next 126 years to come.

LATE CABLE NEWS.

PARIS, January 21, 1907.

To The Musical Courier:

Maria Gay, the great Carmen, has been engaged by Covent Garden for next season at an unusually large salary. Carré did not get the post of managing director of the Paris Grand Opera. Broussan, of the Lyons Theater, and André Messager, the composer, will be joint directors to succeed Gailhard. Latter had held the post ten years. B.

[Messager was in New York last winter in connection with the production of his comic opera, "Veronique," at Daly's Theater. Another Messager work, "The Little Michus," will be given here next week at the Garden Theater by Henry W. Savage.]

AN interesting sale of autographs, in which music held an important place, took place at Vienna, and in many cases very high prices were reached. A "Czardas," by Liszt, realized only 200 kronen, while his orchestral arrangements for the "Rokoczy March" brought 850. A score for voice and piano of "Fidelio," bearing simply the dedication by Beethoven, "To my honored friend, Count Moritz Lichnowsky, from the author," was bought for 736 kronen. A Chopin etude (No. 2, op. 10) soared to 1,240 kronen, while the score of Smetana's "Bartered Bride" was purchased for the National Theater of Prague for 1,240 kronen. The manuscript of Brahms' op. 116 (two caprices, two intermezzi, one nocturne) was sold for 2,100 kronen, while the city of Vienna paid 2,520 kronen for three lieder of Schubert. After an animated competition, another manuscript of Schubert did not pass 900. Finally an engraved score of "Tristan and Isolde," revised and corrected by Wagner's own hand, was knocked down for 1,200 kronen. Many of the letters offered brought good prices, in some cases ridiculously high. A collector paid 620 kronen for a certificate by the composer of "Fidelio," attesting that Therese Kaufmann had been a servant in his employ for the space of a month. Five hundred and forty kronen was paid for a contract dated Vienna, June 9, 1787, by which the Chevalier Christopher Gluck sold to Madame the Baroness Gudenos a horse at Perchholds-dorf. The highest prices, however, were for three letters of Mozart; one went for 710, another for 1,000 kronen, while the third, addressed to his wife, mentioning the coincidence of the first representation of the "Magic Flute" at Vienna, and on the same day the last representation of "La Clemenza di Tito" at Prague, reached the maximum of 3,700 kronen. Two letters of Mozart's father were sold, one announcing the birth of the composer of "Don Juan" and "Le Nozze di Figaro," brought 900 kronen.

RENAUD, the great French baritone, is under contract to return to the Manhattan Opera next season, and has been notified by Mr. Hammerstein that his services will be required. The other artists in Hammerstein's company are all engaged, with an option on their services for two years more. Mr. Hammerstein has informed them that he will exercise this option on February 15. Melba, Bonci, Arimondi, Ancona and Campanini, the conductor, have already been definitely re-engaged. This looks as though the Manhattan has "come to stay."

MELBA will be heard twice at the Manhattan Opera House during the week of January 28. On that evening (Monday) she will sing in "Lucia di Lamermoor" with Bonci, Seveilhac, Mugnoz, Venturini, Tecchi and Severina, and on Thursday evening (January 31) a special extra performance of "Rigoletto" will be given, with Melba, Severina, Zaccaria, Giacomini, Bonci, Ancona, Arimondi, Mugnoz, Fossetta, Venturini and Reschiglian.

Katharine Goodson Wins Great Triumph in Boston.

Fair English Pianist Scores a Phenomenal Success at Symphony Hall
With the Boston Symphony Orchestra.

Katharine Goodson, the English pianist, made her American debut at the pair of Boston Symphony concerts given at Symphony Hall, Boston, Friday afternoon and evening of last week, playing, with the orchestra, the Grieg concerto. The superb art of this gifted woman made an impression that aroused the greatest enthusiasm, and since she played the musicians of Boston and vicinity have spread the news of Miss Goodson's extraordinary success and musicianship. The following tributes are from the Boston papers:

Madame Goodson made her first public appearance in America at the rehearsal on Friday afternoon. She is English by birth, and last Sunday's Herald contained a sketch of her life.

Her performance last evening was one of rare brilliance—a revelation to many whose preconceived notions of English virtuosi have been formed from the performances of "favorite" English singers. Madame Goodson, evidently in full sympathy with the Scandinavian spirit of the work, displayed not only a secure technic and a keen sense of rhythm, but vivacity, temperament and charm.

Her playing was constantly vivid, and now and then, as in moments of the adagio, exquisite; but in general it was glowing rather than tender, and, more than once, tempestuous. The pianist was recalled again and again. The audience showed unwonted enthusiasm, both after the concerto and after the performance of Mendelssohn's overture.—Boston Herald, January 20, 1907.

There was no novelty in the twelfth Symphony concert except that furnished in the person of Katharine Goodson, an English pianist of repute. She was an unhackneyed character surely enough, an uneasy and spasmodic young woman, and yet a player of genuine fire and individual charm. How much of the marked effect she produced on the audience was due to her imposing physical method, as of one saying, "See how I impress my innate force upon the keys," it is needless to say, for when all allowances are made for that special influence, the truth remains that the pianist has splendid powers, both of interpretation and of technic. Now she dashes at her work with the hot enthusiasm of a fervid temperament, and again she brings rare poetic feeling to the quieter moods of the composer—in this case the refined, imaginative, delightful Grieg.

Madame Goodson chose the A minor concerto of the great Norwegian for her debut, which was American as well as Bostonian. She made it as highly interesting, as rhythmically fascinating and as wonderfully picturesque as it deserved, which is saying a great deal. There were moments of excessive storm, perhaps, and tumultuous passages where clearness was sacrificed to speed and power, but as a complete performance Madame Goodson's may well rank with any of this particular concerto heard here.—Boston Journal, January 21, 1907.

Katharine Goodson, the English pianist, who made her first appearance in America last week at the Symphony concerts, proved to be an artist whose reputation abroad was evidently based upon merit, if one may judge from her performance of the A minor Grieg concerto and the cordial manner in which she was greeted by the members of the orchestra at the close of her work. The audience, too, was really "wildly enthusiastic" for a Symphony audience; but the reception by her associate players showed pretty plainly that her advance heralding was unlike that of some artists from across the sea, where more fancy than fact appeared in the preliminary notices.

Madame Goodson in every phase of the work appeared to readily respond to its demands, and she is fortunately mistress of an arm power that is able to cope with an orchestra and sustain the right balance for the solo instrument in the musical picture.

As for technic and skill in all kinds of finger work, the pianist is well endowed. And with the possible exception in the earlier part of the first movement her pedaling was admirably adjusted to the requirements of the finger board. And she is so sincere and unassuming in her performance that she impresses the auditor with being a serious devotee in her chosen field of endeavor, an artist whose temperament is thoroughly artistic and who is a student always.

Her tone is very pleasing, whether in piano or fortissimo, and in the first movement of the concerto she gave a splendid exhibition of brilliancy in the long cadenza, which nearly runs the gamut of tonal colors. The bravura passages in the second part and the cantabel, later on, were each thoroughly satisfactory. Very clear and rapid was her arpeggio work in the third part, and the fortissimo

finale of the closing movement was as vigorous and well sustained as one would expect to hear at the hands of a woman. She was recalled several times amidst loud plaudits—and Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

The nub of the concert was the Grieg concerto, with Katharine Goodson as the pianist. We have had this concerto with considerable frequency in recent days. Samaroﬀ played it brilliantly and Dr. Rübner pedantically. But its full power was only revealed at this concert. Katharine Goodson is spoken of in Hullah's recent life of Leschetizky as "one of the best pupils that Leschetizky has ever had," and she proved this abundantly at this concert. From the very first phrase (in which the piano entered like a rifle shot) the performance was full of authority. There was tremendous technic in the performance, but the technic was only the means to an end; back of it were poetry and musicianly intelligence. There was remarkable breadth, and when it came to the cadenza the octave and chord playing was colossal; there was a display of wrist action such as rivalled d'Albert himself. Yet there was no pounding, no pushing of the piano beyond its capabilities.

The finale has all the heartiness of the "Halling," that Northern dance in which the men try to kick the overhanging rafters in the barn where they hold their festival. One of the themes of this rondo is much like "I Dreamt I Dwelt in Marble Halls" translated into Norwegian, but Grieg dreams in a very emphatic manner, and Miss Goodson gave the theme with majestic emphasis. We ought not to forget to praise the work of the horn in the first two movements. The instrument is made very prominent, often having duets with the piano.

At the end of the work Miss Goodson received an ovation such as has been given to very few artists in Boston. The wildest applause and recall after recall followed. We most cordially join in the popular verdict in this instance. Barring a slight over use of pedal the performance of the concerto was perfect. Every point was brought out clearly and there was no straining for undue effect, there were no liberties taken with the composer. Boston will look with much interest for the recital of this great pianist next Thursday. Her Boston debut has certainly been both a popular and artistic triumph.—Boston Advertiser.

Miss Goodson made an exceedingly pleasant and forceful impression. The Grieg concerto has been played so frequently in these concerts that there is no necessity for discussing its qualities at length. It presents an opportunity for moderate display of virtuosity, no little poetic temperament and much of that somewhat indefinable quality known as musicianship. Miss Goodson met these tests not only adequately, but with a generous reserve. Her technic is of that ample and fluent nature which is taken for granted as an essential for musical equipment. Her tone is powerful in forte without being hard; it is penetratingly full and singing in piano. Her rhythm is incisive, full of fire, and yet, when the occasion demands, elastic. In her performance one was conscious not merely of the well equipped pianist, but also of the cultivated and thoughtful musician. Her interpretation was poetic, supplying that indispensable sense of imaginative atmosphere so absolutely essential to Grieg, while containing precisely that right pitch of bravura abandon, of dramatic sensuousness, which the concerto demands. Too often the inexorable standards of technical cultivation and range of repertory combine to crush the development of the finer musical and expressive instincts. This is painfully the case with many pianists of indubitable talent now before the public. It is a pleasure, therefore, to record that in Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree, and that her performance of the Grieg concerto showed the sensitive and responsive musician as well as the skillful pianist; an artistic temperament of vitality and poise. Her forthcoming recital will be awaited with distinct interest.—Boston Evening Transcript.

Miss Goodson's debut in the Grieg concerto was an unqualified triumph. Seldom is it Boston's good fortune to greet such an exceptional artist, and never before has it heard the concerto so artistically presented.—Boston Traveller.

Susan Hawley Davis' Recital.

The song recital which Susan Hawley Davis, with the assistance of Arthur Foote, pianist, and Gustav Dannreuther, violinist, gave in the Myrtle Room of the Waldorf-Astoria Monday night attracted a fashionable audience.

The program consisted almost entirely of compositions

of Mr. Foote. The composer played all the accompaniments and the pieces for piano. Gustav Dannreuther played one movement from the G minor concerto of Grieg and Foote's romanza, dedicated to him.

Mrs. Davis possesses a contralto voice of good quality and adequate power, which she controls intelligently. When it is stated that she is a pupil of Hermann Klein, it goes without the saying that her method is excellent. She favorably impressed the audience and received applause and flowers.

MILAN.

MILAN, January 7, 1907.

The Mondo Artistico has entered upon its forty-first year of existence, and for the occasion has published a very fine and interesting number containing music and portraits of importance, also a caricature of Richard Strauss. Franco Fano, proprietor and editor, is to be congratulated.

Maxime Gorky has published a book entitled "In America." He certainly is not very tender for America; not any more so than they were for him!

In the small city of Cremona, native town of Ponchielli, author of "Gioconda," "Lohengrin" has had a good success. Next opera, "Meisfotele," by Boito.

About once a month there is a concert here. Verily, in Rome there is more music going on.

L'Orchestra Municipale of Rome continues to give its popular concerts every Sunday afternoon with the most choice programs—programs that cater to all tastes, from the most severe classicism to the liveliest waltz.

San Carlo Theater, in Naples, was not very lucky in its performance of Mascagni's "L'Amico Fritz." The only one who saved himself with honor was the tenor, Fernando de Lucia. The others, the papers say, are not worthy of presenting themselves on the stage of a first class theater.

Several Americans have called during the week. More about them in next letter. D. P.

David Robinson, Violin-Virtuoso.

Among New York's violinists there are but few who possess the qualities in violin playing in such a marked degree as David Robinson. Mr. Robinson was born in Boston twenty years ago. He began the violin at 6 years of age and appeared in public at eight, scoring a tremendous success. His farewell recital in Boston Symphony Hall before leaving for Europe, where he studied under the most eminent masters, is remembered by many musical critics and music lovers of that musical city. Now David Robinson has matured into a finished virtuoso and plays with breadth of style, temperament, a most correct technic, and excellent bowing. Since Wieniawski, a more brilliant staccato has not been heard, both on the down and up bow. Mr. Robinson is first violinist with the New York Symphony, and devotes most of his time to teaching and solo work. He has taught at the Institute of Musical Art for a season.

Oscar Seagle's Tour.

Oscar Seagle, the American baritone who resides in Paris, France, has just completed a short but highly successful tour through the northwestern part of the United States. The singer could profitably have prolonged the tour had not engagements in France called him home. He and Mrs. Seagle will sail from New York for Europe January 26. When he returns to Paris Mr. Seagle will resume teaching, and during the present season will give several recitals. He holds a high position among the American musicians who reside in the French capital. In his class are some very promising pupils—two Americans and a young Englishwoman. Seagle is a pupil of Jean de Reszke and an accredited exponent of his method. He is enjoying great success in his professional work abroad. Mr. Seagle was born in Chattanooga, Tenn.

Fannie Kurth-Sieber's New Studio.

Fannie Kurth-Sieber, the singer and teacher, has her new studio established at 825 President street, Brooklyn. A disastrous fire at 34 Plaza street, the former home of Mrs. Sieber and her family, handicapped this intrepid lady only for a few days. She lost all her earthly possessions, but, having courage and character as well as ability, it will not take many weeks before she has matters running in systematic order, as heretofore. The Sieber losses are partly covered by insurance.

Marum Quartet Concert.

The second concert by the Marum String Quartet, Alexander Lambert, pianist, and Mrs. Ludwig Marum, soprano, assisting, takes place at Cooper Union Hall tomorrow (Thursday) evening. The program was published in our last issue.



THE MANHATTAN OPERA.



Mozart's "Don Giovanni," January 16.

The "Don Giovanni" performance marked Renaud's New York farewell for the present season, and the immense audience which turned out to do him honor was an eloquent proof of the enthusiastic local following which he has won by reason of his artistic singing and his matchless histrionic art. He repeated his marvelous impersonation of the amorous Don and again revealed himself to be the master interpreter of that role. The enthusiasm of the house knew no bounds and Renaud's recalls numbered more than a score. "Au revoirs" and "A révérencis" were shouted at him in a mighty chorus, and he will be one of the great favorites here next season, when he is to have a longer season at the Manhattan, and, it is to be hoped, one which will not bring a return of the obstinate bronchitic indisposition that did not permit him to unfold to American audiences the true beauty and tonal resources of his voice. Those who shared in the triumph won by Renaud last Wednesday were Bonci, whose singing of "Della sua pace" was an unclouded delight; Madame Donalda, an artist whose charms of voice and person make her every role a thing of joy to the ear and the eye; and Glibert, a buffo singer of infectious vitality and real humor. The rest of the familiar cast aided in making the performance brilliant even in its minor aspects, and Campanini, seemingly unaffected by his prodigious labors at the Manhattan, conducted with his usual masterful skill and incisiveness. Melba, Safonoff and Farrar were among the artists present who added their enthusiastic applause to the resounding cheers that kept Renaud on the stage long after the final curtain fell. His going is a matter for regret, but his return next autumn is a thing to be looked forward to with eager anticipation. No better Rigoletto, Don Juan or Giorgio Germont has ever been heard here than Renaud.

Meyerbeer's "Les Huguenots," January 18.

Valentina Russ
Margherita de Valois Pinkert
Urbano De Cisneros
Dama d'Onore Arta
Dama d'Onore Severina
Un Pagio Zaccaria
Raoul de Nanges Bassi
Marcello Arimondi
Conte di Nevers Ancona
Conte di St. Bris Seveilhac
De Taverannes Venturini
Rets Fossetta
Mourevvert Mugnoz
De Conze Daddi
Thore Reschiglian
Soldato Ugnotto Tecchi
Conductor, Campanini.

Meyerbeer's tuneful and spectacular work, "Les Huguenots," one of the most difficult operas to put on the stage in first class fashion, was the medium of another sensational production on the part of Oscar Hammerstein last Friday evening. He filled every role of the large cast with an artist of magnificent attainments, he staged and costumed the work with a lavishness, completeness, and correctness unique in local operatic annals, and he saw to it that not the slightest detail of preparation in mounting and music was wanting before he deemed his presentation to be worthy of the public that patronizes the Manhattan Opera. "No half baked 'novelties' for me," said Mr. Hammerstein just before the rise of the curtain; "and no performance that is not rehearsed to the minute. This is one of the luxuries that an opera house can allow itself which is not run by its box holders and its board of directors, but by one man who is trying to make music first and money afterwards." THE MUSICAL COURIER was right when it wrote that about me.

The results of Mr. Hammerstein's artistic conscientiousness were apparent from the very rise of the curtain, for from Ancona's finished singing of De Nevers' opening aria with chorus until the last scene between Raoul and Valentine (Bassi and Russ) the entire performance was a series of artistic surprises and keenest delights. The action throughout the whole interesting story had been rehearsed as thoroughly as for a play with only spoken dialogue, and as a consequence the representation was as exciting as it was impressive. The chorus covered itself with glory in all its numbers—and no opera contains finer choral music than "Les Huguenots"—and the orchestra, under Campanini, flooded the house with a rich and vibrant wealth of tone that entwined itself about the music on the stage in such "perfect union" as even Wagner would have had to admire.

Arimondi's "Piff, Paff" was a vocal avalanche, so forcefully and convincingly did he deliver the ringing strains. De Cisneros made a picturesque appearance as the page Urbano and sang her great aria, "Nobles seigneurs" with astonishing vocal mastery and exquisite style. Pinkert had a role exactly to her liking in Marguerite, and her music was done with impeccable coloratura and refined and flexi-

ble phrasing. Bassi, in the part of Raoul, did some magnificent singing and acting, quite the best he has accomplished since he joined the Manhattan forces. This is significant praise, in view of his great achievements in "Aida," as Khadames. Seveilhac's Count St. Bris was a model performance, dramatically and vocally. All the rest of the ensemble were excellent, including the shapely and seductive Mlle. Dazie, who did a bewitching bit of dancing with the ballet. All in all, "Les Huguenots" will prove to be as potent a drawing card at the Manhattan as are those other Hammerstein triumphs, "Aida," "Carmen," "Traviata," "Faust," "Rigoletto," etc.

The enthusiasm of the audience at "Les Huguenots" baffled all description. The applause sounded like a full grown tornado after each finale.

Verdi's "Traviata," January 19 (Matinee).

Melba headed the "Traviata" cast at the Saturday matinee, and that opera repeated its signal success of the week before. The only change in the cast was in the role of Giorgio Germont, sung this time by Ancona instead of by Renaud, as at the première. Melba was in her best estate and what that is has been described frequently in THE MUSICAL COURIER. The audience filled the Manhattan to overflowing, and Melba was made the recipient of frenetic ovations.

Verdi's "Il Trovatore," January 19 (Evening).

Dalmores, Seveilhac, De Cisneros and Russ, in the four important roles, carried off the honors of the popular priced performance on Saturday evening. Tanara conducted admirably.

Sunday Night Concert, January 20.

The assisting artists were Donalda, Miecio Horszowski (the pianist), Seveilhac, Arta and Altchevsky.

Rossini's "Il Barbiere Di Siviglia," January 21.

Rossini's "Il Barbiere di Siviglia" was given for the first time at the Manhattan Opera House, Monday evening, January 21, with the following cast:

Rosina Pinkert
Bertha Trentini
Conte d'Almaviva Bonci
Figaro Ancona
D. Basilio Mugnoz
D. Bartolo Glibert
Fiorenzo Venturini
Conductor Campanini

After the red blood music of the modern Italians this merry opera of Rossini soothed the audience as much as if it had listened to a sermon on good cheer. Mentally and musically the evening was altogether refreshing. Usually, when "The Barber" is sung, managers think their duty done by putting a good coloratura soprano in the cast to sing the florid music of Rosina, while manifesting less concern about the other principals. It is many, many years since a singer of Bonci's rank and talents was heard in the role of the Count. The singing of Mme. Pinkert, together with that of the great tenor, and Ancona, in the amusing part of the Barber, filled all ears with unconstrained joy. The comedy element was delicious and enjoyable from the first to the last. Glibert gave a wholly remarkable impersonation of the role of Bartolo. He is a capital comedian, never overdoing the silliness the librettist planned for the old guardian of the arch Rosina. Besides singing beautifully the young lovers (the Count and Rosina) really looked youthful. It is hard to reconcile a matronly figure, a thick ankle and a double chin with the capers and sauciness of a miss of sixteen. Mme. Pinkert's slim and graceful form did not seem a day over the adolescent age of a young lady in the middle of the last century. There is no need to enumerate for the readers of THE MUSICAL COURIER the arias and ensemble numbers of this old opera. It is enough to state that they were sung in the correct style of bel canto, a style which will never tire the lovers of good singing. In the lesson scene Mme. Pinkert sang for one of her "trials" the "Thou Sweet Bird," from David's "Pearl of Brazil." Mr. Campanini conducted with his usual judgment and unflinching skill. There were many recalls for Pinkert, Bonci and Ancona, and at the close of the opera all the principals were called out five times. The minor parts were never better sung or acted at a performance of the opera in New York.

Reed Miller Goes South.

Reed Miller, solo tenor at Plymouth Church, Brooklyn, whose recent singing in "The Messiah" in the Middle West aroused interest, goes South this week on an extended tour. He has been engaged for a song recital in Grand Rapids, and is re-engaged for the coming year by his church. Mr. Miller's progress has been certain, sure, based on the natural gift of a fine tenor voice, supplemented by painstaking study, and always reaching for higher things.

SAN CARLO OPERA IN NEW ORLEANS.

NEW ORLEANS, January 17, 1907.

The feature of all absorbing interest at the Opera this week was the production for the first time in the United States of Cilea's "Adriana Lecouvreur." This charming opera was originally produced for the first time in London by the San Carlo Opera Company at Covent Garden Opera House, under the direction of Henry Russell. The opera immediately gained the approval of the critics and public. A year later Mr. Russell repeated the opera, when his company paid a second visit to London, and on each occasion it met with ever increasing success.

The performance here, which took place last Saturday, January 5, was in every respect a very remarkable event, and "Adriana Lecouvreur" certainly brought the very best out of the artists, orchestra and chorus of the San Carlo Opera Company. The opera was elaborately costumed and beautifully staged, and Signor Conti is to be complimented on the admirable way in which his orchestra interpreted the somewhat complicated and difficult orchestral score, which is one of the main features of Cilea's opera. While it cannot be claimed for the music that it possesses any particular depth of understanding or force of intellect, and while it is impossible to agree with some of the local critics that Cilea's music has the profundity of Wagner, it may certainly be said that it ranks high in the list of modern Italian works. There is a graceful flow of melody which is cleverly manipulated by the composer. The usual modern motif and theme are, of course, predominant, and there is some clever and very sparkling ensemble music, which is not unlike Bizet's "Carmen."

"Adriana" cannot claim to be a work of striking originality, nor does it reveal its composer as possessing personality of any great strength. The charming intermezzo in the second act, which was exquisitely played by the San Carlo Orchestra, won the immediate approval of the public, and accompanied as it is by a most interesting dramatic situation on the stage, this intermezzo will, no doubt, appeal more than any other part of the opera to the general public.

Mme. Tarquini, the talented and beautiful Tuscan dramatic soprano, who has already made a sensation here, both as a beauty and a singer, created the title role, and inspired it with a new and interesting interpretation. Mme. Tarquini was not with the San Carlo Opera Company when "Adriana Lecouvreur" was produced in London. Her interpretation was infinitely finer, both vocally and histrionically than any artist who has previously essayed the difficult role. We doubt very much whether the composer could have found a better Adriana, had he actually selected Mme. Tarquini to interpret his opera.

Constantino sang the Count de Saxe, which character gives him a fine opportunity to display his magnificent tenor voice and his fine stage presence to their full advantage. Few tenors of Constantino's eminence have ever combined as many qualities that inevitably attract the American public. His costumes, and particularly the way he puts them on, give him an elegant and impressive appearance, and his impassioned acting and beautiful singing of the solo "Anima Stanca" were superb. This great Spanish tenor continues to gain in public favor, and every new creation of his is a revelation of what his art can give.

Constantino stands alone today. Of this there is no question. The matter of personal taste in tenors, as in everything else, would always influence some in favor of one at the expense of another singer. But that the position attained by Constantino during his visit to this city has established him indisputably as one of the greatest tenors in the world is beyond dispute.

The smaller parts were admirably filled by the following artists in their respective roles: Mesdames Monti-Baldini, Perego and Colombati, Signors Fornari, Giaccone, Valentini, Ghidini, and Señor Perello de Segurula.

Madame Monti-Baldini sang with judgment, and was in every way an admirable Princess. A great ovation was given the artists at the end of the opera, which will be immediately repeated, owing to its success.

The coming of Madame Nordica is now awaited with greatest excitement. She will be heard in three different parts, "La Giocanda," "Faust" and "Les Huguenots."

ZENO.

Dr. Neitzel's Recital Program.

Dr. Otto Neitzel will give a recital in Mendelssohn Hall Friday afternoon of this week, when the following strong and varied program will be presented:

Chromatic Fantasia and Fugue J. S. Bach
Sonata in B flat major, op. 106 Beethoven
Davidsbündler, Tänz, op. 6 Schumann
Ballade, in F minor Chopin
Feux Follets Liszt
Les Cloches de Las Palmas Saint-Saëns
Pagodes Debussy
Les vagues de Torquay, Barcarolle, from Paysages Anglaises Neitzel
Gavotte, Humoresque (Oyster Gavotte) Neitzel

Dr. Neitzel has just completed his Southern tour which was highly successful.

NATIONAL OPERA COMPANY SINGERS HEARD.

The capacity of Carnegie Chamber Music Hall was tested Sunday evening, when a "grand opera concert" was given under the direction of C. de Macchi. Indeed, so large was the attendance that the audience overflowed the hall and many persons remained standing throughout the concert. This excellent program, without change or curtailment, was gone through:

Cavatina, from Ernani	Verdi
Signor Campana.	
Racconto, from Cavalleria Rusticana	Mascagni
Miss Root.	
Aria, Celeste, Aida	Verdi
Mr. Egan.	
Prologue, from Pagliacci	Leoncavallo
Signor Campana.	
Arioso, from Pagliacci	Leoncavallo
Mr. Egan.	
Duet, La ci darem la mano, from Don Giovanni	Mozart
Signor Campana and Miss Root.	
Elsa's Dream, from Lohengrin	Wagner
Madame Britton.	
Credo, from Othello	Verdi
Signor Campana.	
Romanza, from Il Re di Lahore	Massenet
Signor Campana.	
Trio, from I Lombardi	Verdi
Mme. Britton, Mr. Egan, Signor Campana.	

Those who took part in the concert were: Lillian Britton,



LILLIAN BRITTON.

dramatic soprano; Eleanor Root, lyric soprano; Jefferson Egan, tenor, and Ettore Campana, baritone.

The accompaniments were played skillfully by De Macchi, who long has enjoyed a high reputation as an accompanist.

The primary purpose of the concert was to introduce to the New York public Ettore Campana, a remarkably fine baritone, who is to be a member of the National Opera Company, of which De Macchi is the musical director. The singer made a most favorable impression upon the audience, which testified its appreciation in an unmistakable way. Campana was given many hearty recalls. He possesses a full, resonant voice of unusual range and refined quality. His singing discloses a finished style. Campana will win fame in grand opera roles.

Almost equal praise may be bestowed upon the other singers. Especially deserving of commendation is the newly discovered lyric tenor, Jefferson Egan, whose fine dramatic style, pure voice and unexceptionable method captivated all. He, too, is destined to shine in opera.

Eleanor Root deserves more than passing praise. Her voice is a mezzo-soprano of pronounced lyric type and she possesses dramatic powers. This combination admirably

equips her for opera roles. She, too, is to be a member of the National Opera Company.

Eleanor Root, Ettore Campana, Caro Watkins and C. de Macchi, of the National Opera Company, are to repeat in Allentown, Pa., on February 1, the above program.

MUSIC IN CINCINNATI.

CINCINNATI, January 19, 1907.

The Cincinnati debut of Louis Victor Saar as pianist and composer, presenting the local premiere of one of his latest compositions—a quartet for piano, violin, viola and 'cello—was an event of record Wednesday evening, January 16, in the Odeon. This quartet, in loftiness of conception and scholarly treatment, takes a high rank, and it may be safely stated, is to be considered with the serious and important compositions of the present day. From beginning to end it pulsates with vitality and energy. The modern master of instrumentation is felt; the influence of Wagner, and particularly of Brahms, is not absent, as is the case with the leading composers of the day, but this trend does not bar a freshness and originality which permeate the entire work. And with it all the classic vein and structure is never lost sight of.

The adagio is worked out with close continuity of theme and an unctuous intensity, the texture being intimately woven together. The third movement, allegro molto vivace, is really a scherzo, only it is more of a serious than a playful mood. In it, as in the other movements, there are strange, but striking modulations, revealing a strong gift of invention. The first and last movements of the quartet throb with dramatic power, vivid coloring and stirring contrasts. There is never any uncertainty in the message which Mr. Saar delivers—it is a musical chapter full of meaning, speaking with directness and eloquence. The interpretation of the quartet, with Mr. Saar at the piano, was in the nature of things authoritative. Mr. Saar's playing has virility, a grasp of the composition's contents and a perfect sense of the requirements of ensemble playing. The little connecting phrases he lifted out of the ordinary by the grace and beauty of his execution, and an unswerving musicianship dominated the whole.

The string quartet, besides the Saar number, presented the Haydn G major for strings and the great Schubert trio for piano, violin and 'cello. A little more rehearsing of the Saar quartet would have contributed more verve and smoothness to the performance. The Haydn quartet was given a crisp, healthy and poetic reading. The Schubert trio, with its great length, was thoughtfully enjoyable, the performers—Mr. Saar, Mr. Marien and Mr. Rogovoy—entering thoroughly into the spirit of the composition. Mr. Marien played with intense feeling and Mr. Rogovoy in the 'cello phrases sustained himself a capable, conscientious artist.

Van der Stucken at the next Symphony Concerts will celebrate the twenty-fifth anniversary or silver jubilee of his professional career as a conductor.

Of uncommon interest was the violin recital given Thursday evening, January 17, in the Aeolian Hall, by Emil Wiegand, assisted by the pianist, Louis Waldemar Sprague. Mr. Wiegand played the following solos: Variations on a gavotte, Corelli-Leonard; invocation, by Hubay, and Wieniawski's polonaise, D major. The ensemble number was also the most interesting Rubinstein sonata for piano and violin, op. 49. Mr. Wiegand played the andante with intensity of expression and temperament. The polonaise he performed with fine technic and a broad musical tone. Altogether Mr. Wiegand proved himself an artist who is to be reckoned with. Mr. Sprague gave evidence of exceptional technical equipment and considerable musicianship. In the Chopin group, embracing the valse, A flat, berceuse, D flat, and scherzo, B flat minor, the latter was by far played the best—with verve and brilliancy. His playing in the sonata had good taste, but emphasized too much prominence at times to meet the requirements of ensemble.

The Cincinnati Conservatory Concert Hall has been beautifully renovated and decorated and its reopening on the evening of January 21 will be made a musical event of exceptional significance. On that occasion the distinguished Swiss pianist of the faculty, Hans Richard, will make his Cincinnati premiere in an individual recital.

The fiftieth or golden anniversary of the old Philharmonic Society of Cincinnati was celebrated with great eclat Tuesday, January 15, at Wielert's Hall. The Philharmonic is the oldest musical organization in Cincinnati.

The Schola Cantorum is now organized, and the Archbishop of Cincinnati is the first prelate in the United States to inaugurate such a work. This will give the best opportunity for the clergy and organists to prosecute the study and practice of the liturgical music of the Catholic Church. The director, Harold Becket Gibbs, is qualified for the post, for he was for many years closely associated with the founder of the Plainsong and Medieval Music Society, the late H. B. Briggs. These two pioneers were among the first to visit the illustrious Abbey of Solesmes in the early days of their researches. Step by step they scrutinized the methods which these monks disclosed, and then for many years they appeared at all public exhibitions and congresses, earnestly bent on attracting the attention of the public to the art of the Gregorian chant. Aided by that great expert of the Greek music, C. F. Abdy Williams, they gave to the musical world many delightful expositions of Byzantine and Greek music such as are rarely heard in the musical circles of any country. The other members of the faculty of the Schola Cantorum are Alfred Benton, of St. Xavier's Church; Alfred Booth, of Covington Cathedral; Malton Boyce, of Sacred Heart Church, Camp Washington. Many applications have been received and the interest grows apace. Courses of illustrated lectures are being arranged and a choir of men and boys will be ready to fill engagements. A commodious building has been secured and the school will take up permanent quarters there in the near future not far from St. Peter's Cathedral. Other prominent musicians will join the faculty.

The first violoncello quartet ever given by students at the College of Music was recently given at a Saturday afternoon recital. Members of the quartet were: M. Sayers, first 'cello; Harry Kaplan, second 'cello; Miss Smith, third 'cello, and Helen Adler, fourth 'cello. They



JEFFERSON EGAN, OF THE NATIONAL OPERA COMPANY.

played an andante religioso by Goltermann, and were presented by George Rogovoy, of the faculty.

J. A. HOMAN.

Manager Charlton Home.

Loudon G. Charlton returned to New York last week from a tour of the South. While away Mr. Charlton completed bookings for a spring tour in that section for the New York Symphony Orchestra; also an extended tour for Mme. Sembrich, at the conclusion of the season at the Metropolitan Opera House.

Elsa Ruegger Will Arrive Next Monday.

Elsa Ruegger, the Belgian 'cellist, will arrive January 28, for a tour which she is to make under the direction of Loudon Charlton. Mlle. Ruegger has a number of important orchestral appearances in addition to her recital dates.

Schenck to Direct Charity Concert.

It is announced in Baltimore that Elliott Schenck will direct a charity concert in that city this season.



LEIPZIG, January 9, 1907.

In the temporary absence of Arthur Nikisch, the twelfth Gewandhaus program was played January 8-10 under the direction of Richard Strauss. As Nikisch will be in England one more week, the next program will be led by the principal conductor at the Leipzig Opera, Richard Hagel. The concert under Strauss brought the Mozart G minor symphony, the Brahms first piano concerto in D minor, played by Max Pauer, of Stuttgart, and Strauss' two compositions, "Also sprach Zarathustra," op. 30, and the "Liebeszene," from "Feuersnott," op. 50.

The local public showed itself very kindly disposed toward the distinguished visitor, and duly recognized his services. The Gewandhaus Orchestra played very well under him and followed with especial loyalty in his own works. The result was a very strong rendition of these. The Strauss reading of the Mozart was entirely conservative, yet in careful detail. One especially noted, however, the great difference in Nikisch's balancing of the various corps. The orchestral pool never becomes muddy as Nikisch stirs it. Pauer played the Brahms concerto like a thoroughly good musician, and the audience at the rehearsal insisted on an encore. He responded with one of the rhapsodies by the same composer.

The motet service of the Thomaner Chor, Saturday afternoon, January 5, brought Liszt's organ prelude and fugue on B-A-C-H; E. F. Richter's five voice "O, schöner Stern"; Gustav Kittan's "Herre nun lässt du deinen Diener in Frieder fahren," and G. Vierling's four voice "Die ihr schwebet um diese Palmen."

The music in Thomas Church, Sunday, January 6, was "Mache dich auf! Werde Licht," for chorus, orchestra and organ, from Mendelssohn's oratorio, "St. Paul."

Alfred Reisenauer's third recital, played January 5, was by far the best he has offered. He was not only unusually well disposed, but the works he played suited him especially well. They were the Beethoven A flat sonata, op. 110; the Schumann humoresque, op. 20; John Field's A major nocturne and his rondo caractéristique, besides seven Chopin pieces to comprise the C sharp minor polonaise, the A flat major mazurka, the E minor valse, the G major nocturne (op. 37), the F sharp minor mazurka, F sharp major impromptu and the A flat major polonaise.

Reisenauer's art is continually sketched on broad lines, so that a small canvas may sometimes suffer from the treatment, but if there was anything in the above program not adapted to that treatment, the mental dignity, yet still poetic individuality, combined with the beautiful tone, left any adaptability entirely forgotten. There was nothing to do but sit and enjoy such playing. The public recognized the quality and remained for many minutes applauding, but the artist would not play again.

On the occasion of the second concert by the Sevcik

String Quartet, January 8, the organization played the A major quartet by R. Gliere, of Moscow; a B flat major quartet by Mozart, and with the aid of Alfred Reisenauer and Gewandhaus contrabassist Wolschke, the "Trout" quintet by Schubert. The young Bohemians are coming into splendid routine, and as there is interpretative vitality in everything they do, they give much promise. Reisenauer played again like a master musician. There were decision and magnetism in his touch that put the already wideawake youngsters still better on the weather eye, and there was not a musician in the house was not glad that he was there to hear this playing. But Herr Wolschke is no youngster. He may be as old as Reisenauer and the three others together. His assistance was that of the finely poised, fine feeling veteran.

Herman Klum, of Munich, from 1900 to 1903 a member of the Chicago Musical College faculty, played a recital in the Kaufhaus, January 5. The three compositions were the Schumann "Faschingsschwank," the Beethoven sonata, op. 22, and his own manuscript sonata in C minor, op. 2. The playing during the entire evening was that of a good musician, leaning to the conservative in interpretation, producing always a fine tone. His sonata is probably strongest in the first movement. The second part has less content and the third is gossipy. The work is not out of bounds of the conventional, but on the content of the first movement the composer may expect to reach a very agreeable individuality in time. The Leipzig critics, recognizing both a prerogative and a sacred duty, promptly hammered the sonata into a shapeless mass.

Mr. Klum's op. No. 1 comprises only three piano pieces, entitled "Valse," "Nachtgesang" and "Intermezzo," published by Levy, of Munich. The artist gave his sonata its very first performance in Berlin, January 2. Other recitals he has played and will play were one in Munich in December, and a recital of modern works, for Munich, March 5. He is located in Munich as a private teacher. His wife, a former American pupil, is now visiting in New York.

The seventh Philharmonic concert under Winderstein brought the Tchaikowsky E minor symphony, No. 5, and Felix Mottl's fine orchestration of a Rameau suite. The Spanish violinist, Joan Manén, was soloist, presenting the Mozart D major concerto, the Beethoven G romanza and the Paganini "I palpiti," in the original writing. Manén played the Mozart concerto finely, and interested his audience immensely with the remarkably true playing of the double stop harmonics of the Paganini. The audience made a demonstration, and Manén played three other sensational numbers, including Sarasate's "Nachtigall," his own "Aragon," and still another of his own. Of course, every one knew that they were musically unimportant, but

it was the right judgment to play them, since that was what the public stayed to hear. There is no reason why a musical public should not occasionally enjoy a circus if it is of high class. Manén plays these things in ideal clarity and repose.

With no thought of reflecting upon the work of so good a musician as Manén, it may be useful to observe how much like an echo is the following critique of a hundred years ago, written on Manén's fellow townsman, Boucher, then first violinist of the Royal Orchestra in Madrid. The lesson is that possibly Sarasate was not the first Spaniard with the light, wizard violin hand. The critique in question is found in the Frankfort-on-Main correspondence of the Allgemeine Musik Zeitung of February 11, 1807. The concert was played December 31, 1806, while Boucher was on tour. The critique was as follows:

"As to the compositions we heard, aside from those by Herr Boucher, not a word, and as to this virtuoso himself, only a few words. He played two concertos, of which one was his own composition. This concerto was exactly adapted to his style of playing, and in this he was a true antipode of the so called great Paris school. In his own way, however, he is extraordinarily praiseworthy. With the greatest ease he played the most unusual difficulties in unbelievable velocity, so that one heard them reasonably well and also with pleasure. On the whole, his manner of playing most resembles that of the well known violinist of some years ago, Jakob Scheller, and as did that violinist, too, he soon surfeits the auditor."

The Petersburger String Quartet, whose personnel includes Boris Kamersky, Naum Kranz, Alexander Bornemann and Sigismund Butkewitsch, played a program with the assistance of the English pianist, Fanny Davies. The Mozart C major and Beethoven E flat, op. 74, string quartets, and the Beethoven B flat piano trio, op. 97, were produced. The interpretative style of the organization leans steadily to the wholesome and legitimate. The party is in the service of the Duke of Mecklenburg-Strelitz, who provides a set of superb instruments. Miss Davies played in fine balance in the trio, with a good, full tone and much character. She has a number of other appearances booked here for January and February.

Joseph Gahm, of Omaha, who has spent some twenty years of his life in America, after being for some years under musical training in the Conservatory at Würzburg, Germany, gave up his numerous Omaha connections last summer, and, with Mrs. Gahm, came to Leipzig for a few months' stay. Early in December they proceeded to Berlin, where Mrs. Gahm continues her study of the harp, and where he will probably devote a couple of years to the various branches of composition.

While in Leipzig, Mr. Gahm showed a number of his published and unpublished songs. Among the manuscripts were two on poems by Byron, "I Saw Thee Weep" and "My Soul Is Dark"; also settings of Barry Cornwall's "Love Me if I Live" and Frank S. Stanton's "Cradled in Blossoms." In these Byron songs the composer has written easily singable parts over piano material not unrelated to Old English. There is the plainness of folk music combined with the sure taste of a good musician. In the setting of the Cornwall poem there is still the highly lyric quality and a chance for vocal beauty if the singer is capable at all. The Stanton setting is probably plainest of all, yet still in the taste of the musician. Mr. Gahm has written a number of piano works which he has often played in Omaha, though they are in most instances in manuscript, and some of those played have never been committed to paper.

Any time within the last fifteen years a traveler who came into association with the music lovers of small cities in Iowa, Missouri, Kansas and Nebraska could hear of a violinist who had come revealing to these cities previously unheard of possibilities of the instrument. If the traveler never got directly to Omaha, this unfound violinist, named Hans Albert, seemed to hover over the several States like an ignis fatuus, or, indeed, an old ailment, peculiar to the West, greatly feared and widely known three-quarters of a century ago as the "milk-sick." They always remained a little way ahead of the traveler, perhaps, just in the adjoining neighborhood, wherever that happened to be. The present writer heard of Hans Albert as early as 1893. It

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was, therefore, a pleasure to find in Mr. Gahm a person who not only knew Albert's varied American career, but had been at the same time a student of the violin under the same master, Schwendemann, in Würzburg, Conservatory. Schwendemann was a great pupil of Spohr and a thorough instructor.

Mr. Gahm represents Albert as an artist of true gifts, of imposing temperament, and at one time in command of a large repertory of the best works. For a while after first coming to America he played as one of the first violins under Theodore Thomas. Some years later Mr. Thomas expressed a wish to have the violinist in his orchestra again, but the latter thought it inadvisable to go. Nervousness and ill health have kept him from the recognition that his talent and equipment had deserved. In recent years Albert has found it necessary to go repeatedly to a sanitarium for treatment.

EUGENE E. SIMPSON.

A Famous Musician's Opinion of the American Musical Directory.

The following letter, which refers to the American Musical Directory, which is published by Louis Blumenberg, speaks for itself:

Cleveland, Ohio, Jan. 14, 1907.

Mr. Louis Blumenberg:

Dear Sir:

Pressure of other matters has prevented me from acknowledging receipt of and congratulating you upon your American Musical Directory. Aside from its typographical elegance it is invaluable for its complete cataloging of musical organizations of all kinds. I am astonished at its completeness and comprehensiveness. It must have devolved an enormous amount of work upon your part. That you have accomplished it so successfully is all the more to your credit. Accept then my compliments and congratulations for the best—therefore only—musical directory of its kind.

Sincerely yours,

WILSON G. SMITH.

Helen G. Moody Piano Recital.

Helen G. Moody, who studied principally with Philipp, in Paris, and Baerman, Boston, announces a piano recital for this Friday evening, January 25, at Memorial Hall, Flatbush avenue and Schermerhorn street, Brooklyn. She will play standard works by Schumann, Chopin and Schumann, finishing with a "Serenade," by Rachmaninoff; "Two Arabesques," by Debussy, and ballet music from "The Demon," by Rubinstein.

Pappenheim Sunday Musicals.

Eugenie Pappenheim will give her first musical afternoon of this season on Sunday, January 27, at The Evelyn, 101 West Seventy-eighth street, 4 to 6 o'clock. A very interesting musical program will be offered. Some of the artists who will participate are Frieda Stender, Frieda Windolph, Hattie Schlafran, Ida Fraade, June Reed and Henry Engel.

La Scala continues its performances of "Carmen" and "Salome," and notwithstanding the general opinion that "Salome" is not liked—let us say better not understood—the theater is always crowded. Tonight, January 7, birthday of Queen Helena, gala night, with "Salome" and "Rosa d'Amore," the theater illuminated agiorno. Thursday "Gioconda."

Yaw in Dallas, Fort Worth and Little Rock.

Ellen Beach Yaw continues winning glowing press opinions, echoing the audiences who hear her on her present extended tour through the South and West. Miss Yaw sent her former teacher, Mme. Torpadie, a photograph of herself at Christmas time, with the inscription, "To my beloved teacher, with my whole heart." Three notices are as follows:

Ellen Beach Yaw is an artist to the finger tips. . . . Every note she utters is given with a caressing cadence and indescribable delicious quality; she has perfect vocalization and enunciation, her voice is rarely flexible and her coloring a delight. Personality has much to do with the success of a singer, and accustomed as audiences are to divas of robust figure as well as robust voice, this girl with an almost childlike face, her hair about her head in a coronet braid, a simple trained gown of white satin duchess in long, straight lines, in figure "tall as a daughter of the gods and divinely fair"; she meets few of the preconceived ideas of a prima donna. And there is a joy in her singing as if she, loving music, loves the sound of her own voice, which is indeed pure music. Her most brilliant work was undoubtedly the bell song from "Lakmé."—Fort Worth Record.

Miss Yaw's voice is charming in any register. Her lower notes are rich and soft. Then she has perfect control and her trilling is beautifully executed. Add to this a charming personality, and it is not surprising that she completely captivated her audience. Her work last night was a revelation.—Arkansas Gazette, Little Rock.

Her voice is strong, sweet, sympathetic and flute like. Her coloratura is melliflently harmonious, her tonal shading limpid, timorous and suggestive of molten gold. Her program was of catholic breadth and embraced selections from the German, French and Italian. In English she gave Hook's "Listen To the Voice of Love" in such pellucid colorings as to win enthusiastic applause. Her interpretation is delicately sensitive at all times, whether in the simple ballad of "Robin Adair" or in the mad scene from "Lucia di Lammermoor," and it is not too much to say of her that she promises to score a lasting impression upon the vocal records of her generation.—Dallas Morning News.

New Publications.

N. Weinstein, the successful music dealer, whose shop is in the Flatiron Building, 949 Broadway, New York City, has just published a book of charming and dainty songs. The volume is entitled "Just Love Songs." The lyrics are by William Wallace Whitelock, and the music by Mrs. Joseph Van Dusen Sloan (formerly Edna Gertrude Griffith). Mr. Whitelock is a well known author and contributor to magazines. Mrs. Sloan, who is unknown to the musical world, shows much talent in these songs, and promises to be heard from often and favorably in the future. The publication, "Just Love Songs," consists of six songs, printed and bound in a most attractive manner. The first, "At the Rainbow's Base," is a good song for low voice. "Love and the Lotus Flower," the second, in the key of D major, is a charming song for medium voice.

"Spring's Autumn" is also for medium voice. The first part is written in C major and the second part in F major. Then the third part again goes back into C major. "Too Late" is a clever song, also for medium voice. "Love's Dream" and "Spring's Promise"—both excellent songs of their kind—singable and melodious, complete this book, which many singers ought to add to their music cabinets.

Clemens-Nichols Tour Extended.

The tour now being arranged for Clara Clemens, contralto, and Mary Nichols, violinist, is arousing the greatest interest. It was Loudon Charlton's original intention to book these artists for two weeks only, but the combination has proved so attractive that there is every likelihood of the two artists appearing together for six or seven weeks. Following their appearance in New England they will be heard in the Middle West and possibly in the South.

Clifford Wiley in McClary Recital.

Zue McClary will present Clifford Wiley as the vocal soloist at her "combination recital" at the Waldorf-Astoria Hotel (Myrtle Room), January 28, when he will sing songs by Brockway, Schubert, Korby and Chaminade. Mr. Wiley has just returned from his annual Southern tour covered with glory.

At the Regio di Forino "Salome" gave way to "Aida," which obtained a good success on the first night, but was hissed at the second performance.

At Bergamo "La Gioconda" has had a good success. The part of Laura is particularly well presented by Bianca Volpini (Miss Fox.)

The Teatro Dal Verme has passed into other hands, as the impresario was indebted to the amount of 39,000 francs and no one would continue unless back salaries were paid; meanwhile "Fedora" alternates with "Pagliacci" and "Cavalleria" and the ballet "Coppelia."

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MUSIC IN PHILADELPHIA.

PHILADELPHIA, Pa., January 19, 1907.

Honors were divided between the orchestra and the soloist on the occasion of the fourteenth public rehearsal and symphony concert of the Philadelphia Orchestra on January 18 and 19. After the playing of the third movement of the "Pathétique," Conductor Scheel received what was nothing less than an ovation; and surely it was merited, for never has the popular symphony been given with a keener appreciation of its varying moods. The sustained fortissimos were simply stupendous, and yet the balance of the choirs was never lost. Tschaiikowsky was further represented by his Suite No. 3, op. 55, given for the first time at these concerts and proving a melodic treat.

Rosenthal made his fourth appearance here this season and scored a final success in the Scharwenka B minor concerto, a decidedly interesting work. His encores included a fascinating arrangement of Strauss waltz themes.

For the following week the program comprises the "Antar" symphony, by Rimsky-Korsakoff, Debussy's "Afternoon of a Faun," Juon's "Watchman's Song Fantasy" and the Schumann concerto, played by Harold Nason.

Thaddeus Rich will play a Paganini concerto on Monday evening, January 21, when the orchestra will be heard in Trenton.

The "pastoral opera," "Acis and Galatea," by George Frederic Handel, was chosen for the first concert of the Philadelphia Choral Union, in Witherspoon Hall, Monday evening, January 14. The chorus, under the excellent management of Anne McDonough, did very creditable work, particularly in the difficult contrapuntal number, "Wretched Lovers." Handel's florid arias, demanding great sustaining power and flexibility of voice, were most satisfactorily sung by the soloists, Agnes Thomson Neely, Frederic Charles Freemantel, Edward Shippen van Leer and Tom Daniel, who succeeded in infusing their numbers with dramatic warmth.

In the piano playing of Germaine Schnitzer there is a charm all her own, an appreciation of which her audience, on the occasion of her first Philadelphia appearance in Witherspoon Hall, on January 16, showed by its enthusiasm. Her technique is facile and she has tremendous strength, considering her slight figure, with a left hand that enables her to give the "Winter Wind" etude of Chopin with splendid effect; fine rhythmic feeling, as evidenced by her playing of the "Paganini" of the "Carneval"; beautiful cantabile, balance of contrast, and, above all, an imagination which colors all she presents and which made her program a delight.

The first concert of the season by the Treble Clef, the popular chorus of female voices, will be given at Horticultural Hall, on Monday evening, January 21. The club,

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under the direction of S. L. Hermann, will give numbers by Shelley, Matthews, Wagner, Chadwick, Brahms, Lund, Jewell and Bartlett. The soloist will be William A. Wegener, tenor.

A recital will be given by D. Hendrik Ezerman, pianist, and Paul Meyer, violinist, in Griffith Hall, on Wednesday evening, January 23. Beethoven, Franck, Saint-Saëns, Chopin, Liszt, Wagner and Hubay will be represented on the program.

Harold Nason and William Hatton Green gave a musicale at the Leschetizky School of Piano Playing, on Saturday afternoon, January 19. Mr. Nason played the Schumann concerto, with Dorothy Joline, a pupil of the school, at the second piano.

At the Drexel Institute concert on Thursday evening, January 24, Edward Shippen van Leer will sing the "Prayer," from "Rienzi," "When Thou Art Nigh" and "Love's Echo."

Van Leer's engagements for the coming week include as well three concerts at the Bellevue-Stratford, where he will be heard in selections from Harris, Schubert, Cole, Quilfer, Stevens, Tschaiikowsky, Johnson and Metcalf.

On January 29 Van Leer will give a Schubert recital before the Matinee Musical Club, and on February 5 he will appear in concert with the Swarthmore Choral Society.

L. Mabel Landis, soprano, a talented pupil of Emma Suelke, made her debut in recital on Friday evening, January 18, at Griffith Hall. Miss Landis displayed a well trained voice of great power, and her selections were well differentiated. She was assisted by Alice E. Greims, whose violin selections gave much pleasure, and Marion C. Ritchie, accompanist.

The first of a series of concerts by the new Philadelphia Quartet was given on Thursday evening, January 17, at the New Century Drawing Rooms, when the following program was rendered: Quartet, op. 18, No. 2, Beethoven; vocal solo, "Es war ein König," Liszt; "Frühlingsnacht," Schumann; violin solo, concerto, G minor, two movements, Bruch, played by Hedda van der Beemt; vocal solo, "Oh! That We Two Were Maying," Nevin; "The Year's at the Spring," Beach; quartet, "Aus Meinem Leben," Smetana.

Susanne Dercum, possessing a contralto voice of much beauty, was the assisting artist, and gave her selections with sympathetic appreciation.

Edwin Evans will give his fifth annual recital at Griffith Hall on Friday evening, February 8, with Philip H. Goepf at the piano.

The Kneisel Quartet will give its third concert in Witherspoon Hall, on Monday afternoon, January 21, with the assistance of Heinrich Gebhard, pianist.

The Melody Club's season will open on Tuesday evening, January 22, in the rooms of the Orpheus Club. Mrs. Scammon-Jones will sing songs by Brahms, Fauré and Hahn; George W. Grove will sing songs by Grieg; William S. Russell will play compositions by Bach and Mendelssohn; Mrs. Miles, Mr. Ezerman and Mr. Agnolucci will play the second trio, for violin, 'cello and piano, by Godard. Mr. Ingham will play a Wagner-Liszt transcription; Arthur E. Jackson will sing songs by Gounod and Kellie; Antonio Blaha will play violin selections by Sevcik and Bruch.

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Owing to the increased attendance at the Broad Street Conservatory of Music, 1320-31 South Broad street, taxing its facilities to the utmost, and for the further accommodation of its Philadelphia and suburban clientele, a branch school was opened on January 1, in spacious apartments on the second floor of the Presser Building, 1712-14 Chestnut street. The branch is known as the Combs Conservatory.

The Broad Street Conservatory of Music, of which Gilbert R. Combs is director, has been established twenty-one years. The success which has marked the institution from the beginning has been due to the strict adherence of the director and his associates to the highest artistic ideals, the use of scientific methods of instruction, which bring the most rapid and artistic results, and the development of the various courses of study along strict collegiate lines. Therefore the affiliation of the conservatory and University of Pennsylvania this year establishes the fact that the two institutions occupy the same positions in their respective educational fields.

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NEW YORK PRESS OPINIONS OF THE PETSCHNIKOFFS.

Extracts from various criticisms and also some notices in full that appeared in local papers about Mr. and Mrs. Alexander Petschnikoff's joint violin recital in Mendelssohn Hall last Wednesday afternoon are as follows:

There were two concerts of chamber music in Mendelssohn Hall yesterday. In the afternoon Mr. and Mrs. Alexander Petschnikoff gave a recital of violin music, with the help of Andrew Benoist. * * * The purest pleasures of the day were provided by the violin duets played by Mr. Petschnikoff and his wife, who is an artist very much after his own manner, with the same tone, the same marvelous technical finish. * * * More perfect understanding of purpose and manner, more accuracy of utterance than this happily mated couple displayed in the first movement of the double concerto in B minor, by Spohr, can scarcely be imagined.



MME. PETSCHNIKOFF.

In the Bach sonata for two violins and cembalo the want of a full and musical tone on the part of the violins and a disproportionate heaviness on the part of the piano militated against complete enjoyment. Mr. Petschnikoff gave a fine exhibition of tasteful and elegant playing in Mozart's concerto in A major, though again with little warmth or depth of emotion.—Tribune, Thursday, January 17.

THE PETSCHNIKOFFS PLAY.

A JOINT VIOLIN RECITAL IN WHICH BOTH APPEAR TO EXCELLENT ADVANTAGE.

Mr. and Mrs. Alexander Petschnikoff gave a violin recital together yesterday afternoon in Mendelssohn Hall that had features of interest and novelty. Mr. Petschnikoff is known as a violinist of high distinction and powers, and he has played in orchestral concerts here this season. Mrs. Petschnikoff, as has not been generally known, is also a violinist, and an accomplished one. Her style, not unnaturally, has some resemblance to her husband's, and they play pieces for two violins with remarkable unity of conception and execution and precision of ensemble. Thus a sonata in C major by Bach, with accompaniment of piano, was played, and then the first movement of Spohr's double concerto in D minor, op. 88.

In addition to these Mr. Petschnikoff played alone Mozart's A major violin concerto. His style is almost a miniature style, so delicate and minutely finished is it; and he put into this music many delightful details of phrasing and expression. His tone is pure and clear, though it is rather small, and his intonation is generally very accurate; yet in the first movement of Mozart's concerto he committed some sins against the pitch. But it is a fine and delicate art that of Mr. Petschnikoff's, and Mrs. Petschnikoff's may rightfully be included in the same characterization.—New York Times, January 17.

MR. AND MRS. PETSCHNIKOFF DRAW BOWS IN CHARMING ACCORD.

Conjugal concerts are not always a joy to the auditor, but the entertainment given in Mendelssohn Hall yesterday afternoon by Mr. and Mrs. Alexander Petschnikoff, family violinists, had certain indisputable merits. The numbers which they played together were Bach's C major sonata for two violins and piano and the first allegro of Spohr's second concertante for two violins, op. 88. André Benoist played the piano parts and succeeded in effacing himself so completely that only the domestic accord impressed itself upon the hearer.

Mr. Petschnikoff is already well and favorably known to this public. Mrs. Petschnikoff yesterday afternoon showed herself to be a well schooled player, with a sound technique and a musicianly style. She and her husband gave in the Bach sonata a delightful ex-

hibition of good tone, correct intonation and interesting style. Mr. Petschnikoff played alone in the A minor concerto of Mozart. He was also down on the program for a melody by Tchaikowsky and a serenade of his own.—New York Sun, January 17.

Alexander Petschnikoff is a Russian violinist of noteworthy powers. Yesterday afternoon it was demonstrated that Mme. Petschnikoff, his American wife, is also a skillful fiddler. Together they gave a recital at Mendelssohn Hall, playing the Bach sonata for two violins and piano (with André Benoist), and the allegro from Spohr's concerto for two violins.

Their tones blended happily, the man's having the continuous carrying quality, and the woman's showing a sparkling and vivacious lightness. There was intelligence and feeling in their playing, and the matinee audience was appreciative. Mr. Petschnikoff added several numbers.—Mail and Express, January 17.

PETSCHNIKOFF'S RECITAL.

Mr. and Mrs. Alexander Petschnikoff gave an exceptionally interesting violin recital yesterday afternoon at Mendelssohn Hall. * * * Mr. Petschnikoff's work was full of refinement and his command of tone a noble one. * * * Mrs. Petschnikoff proved to be a very able violinist, with a delightful tone and with a very adequate technique. The ensemble playing of these two artists was well nigh perfect. She played with her husband Bach's trio sonata, and a movement from the Spohr double concerto, op. 88. In both of these the violinists were assisted by André Benoist, pianist, whose accompaniments were most praiseworthy. * * * Petschnikoff was heard also in solos, playing the Mozart concerto in A major with a great deal of sympathy for this lovely music.—The World, Thursday, January 17.

In the afternoon Mr. and Mrs. Petschnikoff played music by Bach, Mozart and others, partly alone, partly together. The Russian violinist has been heretofore praised for his playing, and it may suffice to say that Mrs. Petschnikoff by no means plays second fiddle to his first. Mr. Benoist was at the piano. * * * —Evening Post, January 17.

An unusual concert took place in Mendelssohn Hall yesterday afternoon when Mr. and Mrs. Alexander Petschnikoff, assisted by André Benoist, pianist, played music for two violins. Mr. and Mrs. Petschnikoff played together with accuracy and spirit in Bach's C major sonata for two violins and the first movement of Spohr's double concerto in B minor for two violins. Mr. Petschnikoff was also heard in solo numbers—Mozart's A major concerto, a melody by Tchaikowsky, and a serenade of his own. The elegance and beauty of tone of his playing were marred by his spasmodic manner.—Globe, January 17.

THE PETSCHNIKOFFS PLAY.

On Wednesday afternoon, January 16, Mr. and Mrs. Alexander Petschnikoff gave a violin recital at Mendelssohn Hall, with the following program:

Trio, sonata, for two violins and piano, C major.....	Bach
Mr. and Mrs. Petschnikoff and Mr. Benoist.	
Concerto, A major.....	Mozart
Mr. Petschnikoff.	
Double Concerto, B minor, for two violins, op. 88, No. 2 (first movement).....	Spohr
Mr. and Mrs. Petschnikoff.	
Melodie.....	Tchaikowsky
Serenade.....	Petschnikoff
Mr. Petschnikoff.	

The Petschnikoffs proved to be an exceptionally happy pair in their artistic mating, and the numbers they played together were delightfully unified in conception, spirit and execution. The perfection of ensemble extended even to the most minute technical and interpretative details, and demonstrated the fact that the players were not only in rare temperamental sympathy, but also must have spent a long period prior to the concert in the most painstaking preparation. The results were wholly admirable, and in their way challenged advantageous comparison with the ensemble concert given here by Ysaye and Kreisler last spring. The art of the Petschnikoffs is of a less robust timbre than that of the aforementioned giants of the fiddle, but what it lacks in heroic proportions it more than makes up in gentle beauty of sound and ingratiating delicacy of outline.

Mrs. Petschnikoff, naturally enough, inclines to her husband's style in violin playing, and to say that at times there was not a hair's breadth of difference in the volume and quality of their tone production is to establish her high rank as a concert violinist. Her technique is abundant and conquered the tricky obstacles of the old time music with ease and aplomb.

In the lovely Mozart concerto Mr. Petschnikoff was essentially in his element, and he played the delightful music with facile fingers, flexible bowing and rare charm and polish of conception. The sunny spirit of Mozart was reflected brightly in the performance, but his tender melancholy also received due expression in those measures which so appealed to Mr. Petschnikoff. The two short modern numbers at the end of the program were a fitting close for an afternoon of exceptional and lovely art. The "Serenade," by Petschnikoff, is melodious and effective.

In the applause that greeted the artist pair after each

and every number the audience testified in no uncertain manner to its unbounded pleasure at the performances.

A large share of the enthusiasm was meant also for André Benoist, who played the piano part of the Bach trio and all the accompaniments with uncommon taste and musical refinement.

Sinfonia Fraternity Initiation.

The following were initiated at the last meeting of Beta Chapter of the Sinfonia Fraternity, which has its chapter rooms in the Broad Street Conservatory of Music, 1329-31 South Broad street, Philadelphia: W. N. Albright, Samuel B. Glasse, Fred Harwood, Meyer Levy and Charles Quinn. The Sinfonia is the only national musical fraternity in the world. Chapters are established in the leading conservatories in the various music centers. The fraternity numbers notable men among its members, such as Leopold Godowsky, Henry Schradieck, Dr. Hugh A. Clarke, Gilbert



ALEXANDER PETSCHNIKOFF.

Raynolds Combs, George B. Cortelyou, George W. Chadwick, Louis C. Elson, Carl Stasny, A. A. Stanley and Frank van der Stucken.

Guilmant Club Addresses Wanted.

Addresses are wanted at once of the following organists, members of the Guilmant Club and former pupils of Alexander Guilmant. The addresses in full should be mailed to William C. Carl, president of the club, 34 West Twelfth street, New York:

James Arthur Colburn, S. H. Brown, Miss H. B. Munn, Minnie A. Wagner, Francis Macklin, James T. Duncan, J. Edmond Skiff, Charles G. Sheldon, Leonora Scott, Bertha Parker, C. A. Weiss, Miss B. S. Wade, H. N. Stratton, Sydney Sprague, John Bachelder, Ch. A. Riemschneider, George N. Holt, Clarence E. Shepard, Bert M. Tucker, Ina Goodwin, Miss L. G. Short.

Garrity Nash in New York.

Garrity Nash, the enterprising manager of ballad concerts in America, is a visitor in New York. Mrs. Nash came here from her home, 571 Van Buren street, Milwaukee, to attend several important concerts and performances of opera at both the Manhattan Opera House and the Metropolitan Opera House. While in New York Mrs. Nash will also complete arrangements for the appearances of a number of singers, in cities of the Middle West and Northwest.

"Siegfried" is the subject of Rubin Goldmark's next lecture before the Chaminade Club, 1520 Chestnut street, on Wednesday afternoon, January 23, at 3 o'clock. This is especially opportune, since the opera will be produced upon the following evening. Cards of admission may be had at the rooms.

CHICAGO.

CHICAGO, Ill., January 19, 1907.

The fifteenth program of the Theodore Thomas Orchestra was of the genre popular, numbering Nicod's march "Jubilee," op. 20; "The Beautiful Melusina," Mendelssohn; Rimsky-Korsakoff's Scheherazade, after "A Thousand and One Nights," symphonic suite, op. 35, which, though it may not fulfill the modern conception of descriptive music, is nevertheless suggestive of the mood and charm of the "Once upon a time" tales of adventure, magic, and the inevitable prince and princess; and this number Mr. Stock infused with all the naive charm of the sympathetic narrator. Smetana's overture to "The Bartered Bride," "Nachlicher Spuk" and "Standchen," from Georg Schumann's serenade, op. 34, in which latter number Mr. Scheur's beautiful clarinet tone was heard to fine advantage in the obligato; Bach's air from Suite No. 3, D major, and the "Hungarian Rhapsody," No. 12, Liszt, completed a program which was most generously applauded throughout.

The sixteenth program will consist of numbers by four contemporary composers—Sinding, Balakirew, Sibelius, Rimsky-Korsakoff. The Sibelius number is to be the concerto for violin. Maud Powell, soloist.

Dr. Otto Neitzel will be the soloist on February 2, playing the Beethoven piano concerto in G major, op. 58, No. 4.

Trinity Cathedral Choir, Michigan City, gave many interesting musical services during the past year. A. W. Cords, director of the choir, from all accounts has produced some excellent results. H. J. Stewart's "The Nativity" was given last month, the assisting artists being Frank Howard, tenor, and Earl Carr, boy soprano.

St. Andrew's Episcopal Church male choir of sixty-five voices, under direction of J. R. Campbell, have given some very ambitious works in the past. Dudley Buck's cantata, "The Coming of the King," was sung on three occasions in December last.

Ellen Beach Yaw will appear at Ravinia Park Theater on January 26. Miss Yaw will be assisted by Maximilian Dick, violinist, and Georgetta Lay, pianist.

Mme. Schumann-Heink, without question the world's most popular contralto, will make her only appearance in recital under the direction of F. Wight Neumann, at Orchestra Hall, Sunday afternoon, February 10, at popular prices, so everybody will have a chance to hear this great contralto. Mme. Schumann-Heink has telegraphed her

manager that she has prepared an entirely new program for this recital.

Lhévinne will play the following program at his recital on January 27:

Sonata, C sharp minor, Quasi una Fantasia, op. 27, No. 2. Beethoven
Intermezzo, op. 117, No. 1. Brahms
Schlaf Sanft, mein Kind, Schlaf und schoen,
Mich dauert's sehr Dich einen sch'n.
Spinning Song. Mendelssohn
Barcarolle, op. 60. Chopin
Ballade, op. 38, F major. Chopin
Etudes, op. 25, No. 10, B minor; op. 25, No. 7, C sharp minor;
op. 25, No. 12, C minor. Chopin
Variations on a Theme by Paganini. Brahms
Serenade, Pres de ruissseau, op. 93, D minor. Rubinstein
Octave Etude, op. 740, No. 33. Czerny
L'Alouette (The Lark). Balakirew
Ismaee. Balakirew

F. Wight Neumann is pleased to announce a farewell engagement of Ossip Gabrilowitsch, pianist, who scored such a great success at his first recital in Chicago.

Mr. Gabrilowitsch will leave for Europe the last week in March, and will give his farewell recital in Chicago, Sunday afternoon, March 10.

Mr. Neumann further announces that he has engaged Francis Rogers, the popular Boston baritone, for a song recital Sunday afternoon, March 24.

The coming of the entire Boston Symphony Orchestra, ninety-eight artists, will be, without any question, the event of this season, and the Chicago public fully appreciates the bringing of this acknowledged greatest orchestra of both hemispheres to Chicago, as seats have been in such demand that over half of the house has already been sold. Many boxes have been secured by representative people, among them being many patrons of the Chicago Orchestra. As we understand it Conductor Frederick Stock, Mrs. J. J. Glessner and F. J. Wessels were among the first to order their boxes. The entire orchestra will arrive here Wednesday morning, the day of the concert, and will leave directly afterward for Detroit. The thirty additional men of the orchestra who are coming for this one concert from Boston will return to Boston the next day.

The following program will be played, Rudolph Ganz, soloist:

Overture, Rienzi. Wagner
Tone Poem, Don Juan. Richard Strauss
Concerto, for Piano, No. 1, B flat minor, op. 23. Tchaikowsky
Symphony, No. 7, A major, op. 92. Beethoven

George Hamlin will sing the following program at his recital, at Music Hall, on January 27:

Ein frohliches Gesang, German, Seventeenth Century (Arr. by H. Reimann). D. Corner
Recitative and Aria, Seht was die Liebe thut, from Cantata, No. 85. J. S. Bach
Aria, Der Schall der Trompete, from Caelian Ode. Handel
Im Abendroth. Schubert
Ungeduld. Schubert
Mondnacht. Schumann
Frühlingsnacht. Schumann
Auch kleine Dinge koennen uns enzuicken. Hugo Wolf
Gesegnet sei durch den die Welt entstand. Hugo Wolf
Wir haben Beide lange Zeit geschwiegen. Hugo Wolf
Schon streckt ich aus im Bett. Hugo Wolf
Wir wandelten. Brahms
O, Liebliche Wangen. Brahms
Ich und du. Fritz Fleck
Sne, Norwegian Song. Sigurd Lie
Cycle of Sea Lyrics, dedicated and written for Mr. Hamlin—
At Sunset. Campbell-Tipton
On the Beach. Campbell-Tipton
Requies. Campbell-Tipton
The Crying of Water. R. Strauss
Cecilie. R. Strauss

This will be Mr. Hamlin's first appearance in Chicago since his return from Europe.

Rudolph Ganz, the Swiss pianist, has returned to America crowned with genuine European success. Wherever he has appeared in Europe the press and public speak of him as the leading pianist of the younger school. Mr. Ganz has been booked for appearances with the leading orchestral associations in this country and also for over thirty recitals. He will be the soloist with the Boston Symphony Orchestra at the Auditorium, January 30, and his only appearance in recital in Chicago will be Sunday afternoon, January 20, when he will play the following program:

Schumann sonata, F sharp minor; Brahms Clavierstück, F sharp minor, and Clavierstück, B minor; Dohanny rhapsody, F sharp minor, and rhapsody, C major (first time); Chopin nocturne, C minor; Debussy "Masques" (first time) and "L'Isle joyeuse" (first time), and Schumann "Symphonic Etudes."

Frederick Kjekbush, baritone, was the soloist with the Milwaukee Choral Society, Kris Bach, director, on January 16.

The Catholic Woman's League will give a concert at Orchestra Hall, next Tuesday evening, for the benefit of their three day nurseries, a worthy charity. In this concert will be performed for the first time Helen H. Gilmore's song cycle for four voices, "Life's Fulfillment," lyrics by Ancella Fox. The solo artists who will appear in this concert are Rudolph Ganz, pianist; Minnie Bergman, dramatic soprano; Jeanette Holmes, contralto, and

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David Grosch, Harvey D. Orr, Cecelia Ray Berry.

UMBERTO BEDUSCHI, the Italian tenor, has been engaged.

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Hans Schroeder, baritone. Mrs. Gilmore will play the cycle numbers. Katherine Howard will be the accompanist for the miscellaneous numbers.

Herman Devries, of the vocal department of the Chicago Musical College, and one of the best authorities on opera in this country, has some very excellent material among his many pupils. In his opera class, which is now working on "Tannhäuser," are many professional singers, among whom may be mentioned John B. Miller, Frederick Kickbush, Rose Kwasigroch, Miss Allyn, Miss Van der Mueller, Rose Roy, Vera Spohn, May Speakman, Miss Gramling, Harriet Strakosch, Mr. Bing and Mr. Winter.

The fourth of the series of six chamber music concerts by the Chicago String Quartet, composed of Leopold Kramer, Ludwig Becker, Franz Esser and Bruno Steindel, assisted by Dr. N. J. Elsenheimer, will be given at Auditorium Recital Hall on January 24. The program will include quartet in F major, op. 59, Beethoven; tertetto for two violins and viola, Dvořák; piano quartet, G minor, Brahms.

The following named pupils of the primary grade department of the Chicago Piano College gave an interesting recital at Kimball Rehearsal Hall, on January 19: Bertha Larsen, Helen Gallup, Gladys Wiseman, Rayna Simons, Ethel Wetterhahn, Florence Cheevers, Grace Murch and Ethel Malmberg.

Helen Buckley, soprano, was the soloist at the recent concert given by the Apollo Club, at Janesville, Wis., and met with great success. Mrs. Buckley and Holmes Cowper were the soloists at the Arche Club's social on January 18.

A series of three recitals to be given by the members of the faculty of the American Conservatory has been arranged, the first one to be given by the brilliant Italian pianist, Silvio Scionti, and Ragna Linne, soprano, on January 23. The program will be as follows:

Courante	.....Scarlatti
Siciliano	.....Scarlatti
Sonata, op. 111, C minor	.....Beethoven
Norwegian Songs—	
Jeg vil ud	.....Elling
Zickeltanz	.....Grieg
O'er the Starlit Sea	.....Signe Lund
Eventide	.....Agatha Grondale
Theme with Variations in E flat major, op. 58 (first time)	.....Martucci
Etude, op. No. 3	.....Chopin
Polonaise, op. 33	.....Chopin
English Songs—	
Always Together	.....Allitsen
When the Land Was White With Snow	.....Nevin
The Throstle	.....White
A Night Song	.....Victor Harris
Ricordanza	.....Liszt
Rhapsodie Hongroise No. 6	.....Liszt

Mrs. Karleton Hackett, accompanist.

Jeanette Durno-Collins has canceled all concert engagements and will not play in public again this season. After three weeks' rest cure Mrs. Collins has quite recovered her strength and will at once resume her teaching.

Emil Liebling will give the fifth in his series of eight lectures to the pupils of the American Conservatory on February 2.

Lois Shannon, a very talented soprano, a pupil of Alta Beach Edmonds, sang the following songs at a luncheon at the Union League Club on January 19: "Summer Rain,"

C. Willeby; "Airy Pinions," Hann; "Harmony," T. Del Riego; "Roses After Rain," Liza Lehmann; "Hindoo Song," Bemberg; "Silver Ring," Chaminade; "Hay Making," Needham. Miss Shannon was accompanied by Mrs. F. D. Ludlow.

The Gottschalk Lyric Club, under the direction of L. Gaston Gottschalk, will give a recital of Balfe's "Bohemian Girl" at Kimball Hall on January 22. The entire opera will be given, minus costumes and action, with the following cast and a chorus of fifty voices. Count von Arnheim, Albert E. Borroff; Thaddeus, Joseph B. Litowski; Floristan, H. D. McMillen; Devilshoof, Alexander F. Pich; Arline, Mrs. Paul Phelps; Queen of the Gypsies, Sidney Kellenberg; chorus of gypsies, huntsmen, etc. Mrs. Charles Orchard, accompanist.

Agnes Struble Baldwin and the Estudiantina Mandolin Orchestra, organized for the purpose of presenting Spanish folk songs, is a unique ensemble. In the native costumes of the señors and señoritas of Spain, the men in the costume of the eighteenth century Spanish gentlemen, the charming folk songs of "Sunny Spain" are sung by Mrs. Baldwin to the accompaniment of the mandolin, guitar, castanets and tambourines. Mrs. Baldwin, in her gorgeous costume of yellow satin, covered with black spangled lace, a genuine Spanish mantilla, an elaborate fan and comb imported from Seville, is much like the typical high born Spanish senorita.

A festival service by the combined choirs of St. Peter's and St. James' churches will be given at St. James' Episcopal Church next Sunday afternoon, at 4 o'clock. The chorus of over 100 voices will sing Gounod's "By Baby-

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lon's Wave," Handel's "Hallelujah Chorus," from the "Messiah," and Lutkin's "Magnificat" and "Nunc Dimittis" in B flat. Marion Green, basso, will sing Howell's "By the Waters of Babylon." Herbert Hyde, organist of St. Peter's Church, will play a program before the service, and Clarence Dickinson a program at the close of the service.

Arthur Burton, baritone, will sing the following numbers at his recital at Music Hall on January 24, assisted by Edwin Schneider, accompanist:

Willst Du Dein Herz Mir Schenken.....Bach
Thank Thee, Lord.....Handel
Nähe Des Geliebten.....Schubert
An Die Leyer.....Schubert
Der Knabe Mit Dem Wunderhorn.....Schumann
Intermezzo.....Schumann
Der Hidalgo.....Schumann
Vespergesang, Russian Folksong.....Arranged by Kämpf
Freundliche Vision.....Strauss
Wenn Schlanke Lilien Wandelten.....Weingartner
Mein Schätzlein.....Regar
Verschwiegene Liebe.....Wolf
Schlupfwinkel.....La Forge
Wie Wundersam.....Schillings
Les Deux Amours.....Johns
Aimons-Nous.....Saint-Saëns
The Plague of Love.....Dr. Arne
She Rested By the Broken Brook.....Coleridge-Taylor
Love's Springtide.....Hammond

Members of the American Violin School, Joseph Vilim, director, will give a concert at Kimball Rehearsal Hall, on February 2, assisted by Blanche Kerner, pianist, and Bessie McLlrairie, soprano.

A double violin quartet, composed of Gertrude Phelps, Elizabeth Wagner, Ida Hand, Elizabeth Deady, Nellie Cunningham, Ruth Stone, Francis Groos and Clarie French will play "Nocturno" and "Wedding March," Mendelssohn.

Melvin Martinson will play "Fantasie on Bartered Bride," Ondricek-Smetana; William Lloyd, "Moise" (G string), Paganini; John Mason, ballade et polonaise, Vieuxtemps. Bessie McLlrairie will sing "At Parting," Rogers, and "Unto Thy Heart," Allitsen, with violin obligato, by Richard Vilim. Blanche Kerner will play McDowell's polonaise in E minor. Mark Vilim will be the accompanist.

The students of the School of Acting of the Chicago Musical College will present Sidney Grundy's "Sowing the Wind," at the Studebaker Theater, on January 24.

Carolyn Louise Willard, in her recital at Madison, on January 16, met with much success. The Madison Democrat said:

Miss Willard, as a pianist, plays with feeling quite refreshing, this being especially evident in the poetic rendition of Brahms' intermezzo. Throughout the entire program the splendid and accurate technique and fine phrasing of Miss Willard were manifest. Her tone coloring was most delicately done and there was a general excellence pervading the entire repertory that impressed one with the true merits of the young artist.

The Catholic Choral Club gave a charity concert on January 16, assisted by the Northwest Männerchor, Mrs. L. G. Gottschalk, soprano, and L. Gaston Gottschalk, baritone. The choral club was heard in "By Babylon's Wave," Gounod; "Bridal Chorus," from "The Rose Maiden," Cowen. The Männerchor sang "Weihe des Gesanges," Mozart; "Ter Allerschönste Stern," Blumel; Mrs. Gottschalk in "Come Unto Him," from "The Messiah," Handel, and L. Gaston Gottschalk in "A Lover in Damascus," A. Woodforde-Finden, were warmly received.

Milton Harris, director of music at the Second Baptist Church, is also the director of a very prosperous choral society of sixty voices in Barrington, Ill. In December a concert was given, including part songs and Anderton's cantata, "The Wreck of the Hesperus."

Minnie Fish Griffin's song recital on January 17 was one of the interesting events of the musical season. In several groups of songs, embracing the classic, romantic and modern, Mrs. Griffin was the admirable and finished artist. A notable feature of the program was four songs by Chicago composers: "Marienblume," Dr. Elsenheimer; "Primavera," Bram van den Berg; "The Year's at the Spring" and "Love Thee I Will," by Mrs. Mason. Dr. Elsenheimer as accompanist was the artist of fine appreciation and taste.

Advanced pupils of Ida Kaehler, Edward Towne, Adolph Wiedig (of the American Conservatory), gave a recital at Kimball Hall this afternoon. EVELYN KAESSMANN.

At the end of this month there will be a solemn commemoration of Adelaide Ristori at the Argentina Theater of Rome. Salvini (père), who has been her companion in art for so many years, has accepted the invitation to make the commemorative speech.

The Richard Wagner Society, of Rome, which is made up of lovers and enthusiasts of the maestro's works, will give during the year a series of lectures, with song and piano illustrations. The auditions will take place during January until May.

Emil Hofmann Back in America.

E. H. Holmes, of 132 Nassau street, announces the arrival here of Emil Hofmann, baritone, who was last heard six years ago, when he appeared with the H. W. Savage Castle Square Opera Company, and afterward toured the country in recital and concert work, appearing with many leading musical organizations.

Hofmann opened the season with the Arion, of Newark, under Julius Lorenz. Mr. Flanagan, of the Evening News, wrote: "The choir was assisted by an orchestra made up of members of the New York Philharmonic Society, whose playing greatly promoted enjoyment of the concert, and by Emil Hofmann, baritone, and Anna Taylor-Jones, contralto. Mr. Hofmann's contributions to the program were Schumann "Frühlingsfahrt," Hugo Wolf's "Verborgenheit" and an aria from Lortzing's opera, "Czar and Carpenter." He was in good vocal condition, and his technical skill in vocalization, combined with his ability to blend the music and sentiment in German lied, enabled him to convey the sig-



EMIL HOFMANN AND FAMILY.

nificance of the Schumann and Wolf songs to his hearers in a manner not only finely revelatory of his artistry as an interpreter, but very enjoyable to the more sensitive and discriminating in the audience."

Rider-Kelsey's Bookings This Season.

Corinne Rider-Kelsey's engagements this season cover a wide area of territory. The bookings include:

Maine Festivals; New Haven, with Horatio Parker; St. Louis, Apollo; Appleton, Wis., recital; Terre Haute, Ind., recital with Petschnikoff; Cincinnati, Ohio, Orpheus Club; Columbus, Ohio, recital before Women's Club; Orange, N. J., Mendelssohn Club; Providence, R. I., Arion Club; Freundschaft Club, New York City, with Bonci; New York City, "Messiah" (two performances); Philadelphia, Pa., Choral Society; Albany, N. Y.; Troy, N. Y., Choral

Society; Middletown, Conn.; Detroit, Mich.; Bradford, Ont.; Toronto, Can. (two concerts); Syracuse, N. Y.; New York City, Mendelssohn Choir and the Pittsburgh Orchestra; New York City, Columbia Club; Fall River, Mass.; Troy, N. Y. (second time); Minneapolis, Minn.; Chicago, Ill., Apollo; Milwaukee, Wis., Arion; Lexington, Ky.; Washington, D. C.; Richmond, Va.; spring tour with the Theodore Thomas Orchestra, commencing May 6.

Huss Recital.

Mr. and Mrs. Henry Holden Huss gave an interesting recital on the evening of January 19, at the delightful residence of Mr. and Mrs. John Willard Surbrug, in Montclair, N. J. Several encores were demanded by the distinguished audience, which thoroughly enjoyed the following program:

Sonata, F minor, op. 57, Appassionata (first movement).....Beethoven
Henry Holden Huss.
My Heart Ever Faithful.....Bach
Traume.....Wagner
Widmung.....Schumann
Hildegard Hoffmann Huss.
Minuet.....Huss
Rivulet.....Huss
Gavotte.....Huss
Herceuse.....Chopin
Valse, E minor.....Chopin
It Was a Lover and His Lass.....Huss
Ich Liebe Dich.....Huss
Alfah.....Chadwick
La Belle du Roi.....Holmes
Mrs. Huss.
Ballade, in A flat, op. 47.....Chopin
Mr. Huss.

An Hour With Scandinavian Composers.

What was announced as "An hour with Scandinavian composers," at studio No. 805, Carnegie Hall, on Sunday afternoon, January 20, proved a highly entertaining and instructive concert. The artists were Louise Gérard-Thiers, soprano, and Madame C. Trotin, pianist. The program was enjoyed by one hundred music lovers, students and musicians.

Etude Poesie.....Schytte
Feuille d'Album.....Birkedal Barfod
Fantail.....Ole Olsen
Serenade.....Ole Olsen
Danse Norwegienne.....Ole Olsen
Mme. C. Trotin.
Tell Me.....Kjerulf
My Heart and Lute.....Kjerulf
Mon Oiseau ne revint Pas.....Sibelius
Eventide.....Backer Grondahl
Das Macht.....Sjogren
Louise Gérard-Thiers.
Novelette.....Knut Back
Valse Caprice.....Rikard Nordraak
Etude.....August Winding
Brollopatid.....Emil Sjogren
Mme. C. Trotin.
Necken Polska.....Swedish Folksong
The Stars Are Shining.....Swedish Folksong
Flowers of Joy.....Swedish Folksong
Sorrow Is But Folly.....Swedish Folksong
Dance Song.....Swedish Folksong
Fisherman's Song.....Norwegian Folksong
Major and His Company.....Norwegian Folksong
Mountaineer's Echo Song.....Norwegian Folksong
Louise Gérard-Thiers.
Nocturne.....Grieg
Rigaudon.....Grieg
Serenade.....Sinding
Marche Grotesque.....Sinding
Mme. C. Trotin.
Wandering in the Woods.....Grieg
Dein Rath ist Wohl Gut.....Grieg
Guten Morgen.....Grieg
Solveig's Song.....Grieg
Louise Gérard-Thiers.

Both ladies were well received. The audience manifested special delight with the Norwegian folk songs, sung by Mrs. Gérard-Thiers.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The year book of the Cecilia Club, of Freehold, N. J., is raised from the rank of a mere reference book to that of an artistic souvenir by its frontispiece. This is a most satisfactory copy of the beautiful conception by Naujok, of the patron saint of the club. The book throughout is in perfect keeping with the opening design. The titles of the several programs are poetic in character. That given to the opening session of the year was "Musical Reminiscences of Summer," and the season of topical programs will close with one on "Nature Music." The latter is to be illustrated with such suggestive music as Huntington Woodman's "April Rain," Keiser's "Sunbeams and Shadows," Grieg's "Butterfly," and Gade's "Approach of Spring," given by a quartet of women's voices with a four hand accompaniment.

A regular meeting of the club fell upon the day immediately preceding that celebrated by the ecclesiastical and musical world as St. Cecilia Day, and was marked by an appropriate program. With keen appreciation of our foremost national composer, the day of American music opens with the "Woodland Sketches," of Edward A. MacDowell, interpreted by Mrs. J. P. Walker, the club's president. The December program was devoted to the music of the Border Countries. On the program of Scandinavian and Slavonic music the "New World Symphony" of Dvorák had an important place. Three programs were devoted to the music of Poland, France, England and Spain, respectively. On these will be heard the most representative composers of each country; Chopin, Saint-Saëns, Edward Elgar and Bizet. Miscellaneous programs will be interspersed through the year, which will close with a symposium on "Musical Clubs and What They Have Accomplished." This will be conducted by Mrs. J. P. Walker, who combines with her duties as president of her club those of State Director from New Jersey for the National Federation. The other officers of the club are: Mrs. G. D. Carson, secretary; Mrs. S. L. Bennett, corresponding secretary; Mrs. A. C. Hartshorne, treasurer; Mrs. W. T. Robinson, librarian; Mrs. J. T. Rosell, first vice president; Mrs. F. E. Anderson, second vice president.

The three hundred and sixty-second "concert" of the Chicago Amateur Musical Club was given on the first Monday in January. The program was arranged by Mrs. A. R. Jones and Mrs. C. F. Everett. Mr. John Miller, tenor, was the assisting artist. He gave much pleasure by his rendition of a group of German songs and of Mrs. A. O. Mason's cycle of "Seven Songs of Love." The numbers rendered by the club members included the scher-

zo movement from Scharwenka's concerto for two pianos by Mrs. Orvil Hekem and Emma Howe; a group of piano numbers given by Louise Long, and "Romanza" (Mrs. Beach), "Berceuse" (Fauré), and "Elfentanz" (Popper-Halir), by Charlotte deMuth Williams.

Six new clubs have recently entered the Federation. They are: The Treble Clef, of Jonesboro, Ark., president, Mrs. J. H. Little; secretary, Mrs. R. P. Robins; the Musical Coterie, of Ft. Smith, Ark., president, Jessie Mechem; Music Study Club, of Troy, Ala., recording secretary, Mrs. F. C. Wood; Ladies' Music Club, of Halifax, N. S., corresponding secretary, Mrs. E. B. Sircon; the Dixie Club, of Palestine, Tex., Grace C. Ramsey, president.

Lena Duthie Sings Scotch and Irish Ballads.

Lena Duthie, a Scotch singer, gave a recital at the Waldorf-Astoria, Monday night of last week. The artist devoted her evening to a program made up of familiar songs of Scotland and Ireland, including "Annie Laurie," "The Harp That Once Thro' Tara's Hall," "The Last Rose of Summer," "Coming Thro' the Rye." Miss Duthie appeared in costume, making three changes of dress during the evening—Highland costume, Irish peasant dress and Newhaven (Scottish) fishwife's dress. Margaret Daniel was the piano accompanist. Emilie Grey added harp solos and played accompaniments in the Irish songs sung by Miss Duthie. It was a charming concert.

Bloomfield-Zeisler to Assist the Russian Symphony.

Fannie Bloomfield-Zeisler will be the soloist at the next concert of the Russian Symphony Society, at Carnegie Hall, Thursday evening, February 7. With the orchestra Madame Zeisler is to play the Rubinstein concerto in D minor, a work the pianist holds in special regard. Rubinstein himself praised Madame Zeisler's performance of this favorite composition. This is announced as Madame Zeisler's only appearance with orchestra in New York this season. The health of this gifted pianist has been completely restored, and wherever she has played since the season opened the critics have declared she is playing better than ever.

The Bay City (Mich.) Orchestra, Herbert A. Milliken, conductor, gave a successful concert at the Washington Theater, Bay City, on January 7. The assisting artists were: Helena Stone, harpist, and Mrs. John E. Bowman, soprano. Haydn's B flat symphony was the principal work played.

MAUD POWELL IN NORWICH, CONN.

Norwich, Conn., January 13, 1907.
A large and enthusiastic audience assembled in Slater Hall last Wednesday evening to hear Maud Powell, the first of several artists who are to appear here this winter. In each of the five numbers of her program Miss Powell showed complete mastery of the violin, producing a rarely beautiful tone with perfect ease. She was assisted by George Falke, who played not only the accompaniments, but three Chopin etudes, with excellent technic and expression.

Lillian Wetmore, a young mezzo soprano, with a beautiful and well trained voice, added to a charming personality, sang at the last of Lucy Sayles' musical afternoons.

Mabel S. Clark has substituted very acceptably in several of the church choirs recently.

Mrs. Frank H. Merrill, soprano soloist at Trinity Methodist Church, is in New York for a month's uninterrupted study with Madame von Klenner.

An interesting musical service was held at the Y. M. C. A. last Sunday afternoon. The Rev. L. L. West, D.D., gave a most instructive address on "How to Listen to Music," after which five numbers were sung by the Imperial Quartet.

The many friends of Elizabeth Clark Sleight were disappointed that she was unable to sing at the Norwich Club, as had been announced. Although no longer a resident of this town, Mrs. Sleight has lost none of her well deserved popularity as a singer and teacher.

Harriet C. Frisbie was soloist at the annual reception of the Woman's Club, in Pennacook, N. H., last week.

At an organ recital in Trinity Methodist Church, Monday afternoon, Frank Sanford Dewire, the organist, played the following program very artistically:

St. Ann's Fugue.....Bach
Andante, Cantabile, Fourth Organ Symphony.....Widor
Canon, in B minor, op. 56, No. 5.....Schumann
Vision.....Rheinberger
Intermezzo.....Callera
Grand Chorus, op. 84.....Gullmunt

LYLE F. BIDWELL.

The Czech National Theater, at Prague, produced the one act opera, "The Christmas Tree," by V. Rebkow. The translation of the libretto was by B. Kalensky, and the performance was conducted by Capellmeister Franz Juch, in the presence of the composer.



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GANZ WILL PLAY IN BROOKLYN TOMORROW NIGHT.

BROOKLYN, January 27, 1907.

Rudolph Ganz, the distinguished pianist, is to be the assisting artist at the Kneisel concert in Brooklyn tomorrow night, at Association Hall. The string players and Mr. Ganz are to unite in a performance of the beautiful Schumann quintet in E flat major. The order of the program follows (the concert is under the auspices of the Brooklyn Institute of Arts and Sciences):

Quartet, in A major, op. 2.....R. Glière
Andantino doucement expressif, from Quartet in G minor, op. 10.....Debussy
Allegretto, from Quartet in D minor.....Dvorák
Quintet in E flat major, op. 44, for Piano, two Violins, Viola and Violoncello.....Schumann

Thursday evening, January 31, the Brooklyn Institute will give a special vocal concert at Association Hall, with a notable quartet of singers: Mary Hissem de Moss, Janet Spencer, Edward Johnson and Emilio de Gogorza. André Benoist will be the accompanist. The program will include:

Duett, from Aida.....Verdi
Mrs. de Moss and Mr. Johnson.
Aria, Roi de Lahore.....Massenet
M. de Gogorza.
Aria, O, Don Fatale, Don Carlos.....Verdi
Miss Spencer.
Aria, La Bohème.....Puccini
Mr. Johnson.
Quartet (to be Selected)
Mrs. de Moss, Miss Spencer, Messrs. Johnson and de Gogorza.
There Was An Ancient King.....Henschel
Lassie With the Lips Sae Rosy.....Fisher
Love's Philosophy.....Huhn
Miss Spencer.
An Idyl.....MacDowell
The Cross.....Harriet Ware
Mrs. de Moss.
Duet, Solo Profugo, from Martha.....Flotow
Messrs. Johnson and de Gogorza.
Trio, from Faust, Act V.....Gounod
Mrs. de Moss, Messrs. Johnson and de Gogorza.

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Drink To Me Only With Thine Eyes.....Old English
Mother o' Mine.....Tours
The Lark Now Leaves Its Wat'ry Nest.....Horatio Parker
M. de Gogorza.

Quartet, from Rigoletto.....Verdi
Mrs. de Moss, Miss Spencer, Messrs. Johnson and de Gogorza.

Dr. Otto Neitzel, the critic, lecturer and pianist, from Cologne, was the musical visitor in Brooklyn last week. Before a large and hospitable audience in Association Hall, on Friday night, Dr. Neitzel gave his interesting lecture-recital on "Salome," the one act opera by Richard Strauss, scheduled for its first American production at the Metropolitan Opera House last night (Tuesday, January 22). Dr. Neitzel's facility in speaking the English language is remarkable, and as a pianist he is both skillful and delightful. While the music by Strauss merits all that has been written about "Salome," it is another thing when it comes to the Wilde version of this biblical character. Even blasé opera subscribers will not be likely to sit by and read this shocking libretto without wondering why modern society must accept this horrible tale. Dr. Neitzel's treatment of the subject was altogether dignified and in the best taste. The musicians and music lovers in the hall fully appreciated Dr. Neitzel's gifts as a pianist. He was recalled several times at the close of his exposition, and in response to the clamor for an encore he played Isolde's "Liebestod" from "Tristan and Isolde." Dr. Neitzel appeared under the auspices of the Brooklyn Institute of Arts and Sciences. A demand is being made to have Dr. Neitzel deliver his wonderful lecture entitled, "From Bach to Liszt."

Olive Mead Quartet Plays Well.

The four young women who constitute the Olive Mead Quartet have good reason for felicitating themselves upon the success of their concert in Mendelssohn Hall Thursday night of last week. Despite unfavorable weather conditions a large audience attended. Brahms quartet, op. 51, No. 2; Beethoven's quartet, op. 18, No. 5, and the quartet of Arthur Foote made up the program. The composer himself played the piano part.

The smooth, intelligent and spirited playing of the quartet indicated careful study and frequent rehearsals. Miss Mead and her assistants play with a unity of purpose and mutual understanding. Every time they appear in public they show improvement. Among the few chamber music organizations in New York the Olive Mead Quartet holds an enviable position.

Therese McTerney Back From Paris.

Thérèse McTerney has just returned from Paris, where she has been studying with the great Wagnerian singer, Elise Kutschera de Nys, whose school is known throughout Europe, and approved by Saint-Saëns, Ysaye, Gabriel Fauré, director of the Paris Conservatoire, and many other leading artists. Miss McTerney will remain for some time in Chicago, where she will be at home to her friends and pupils in her studio in the Fine Arts Building.

Ruegger Wins Another Triumph in Brussels.

(By Cable to THE MUSICAL COURIER.)

BRUSSELS, January 19, 1907.

Elsa Ruegger scored a tremendous success at the Circle Artistique last night. Many recalls. HOLMES.

Brussels is the home of Miss Ruegger. The 'cellist is expected to arrive in New York the end of this month.

Severn Studio Musicales.

Edmund Severn and Mrs. Severn gave a studio musicale on Tuesday evening, January 15, in which three of Mrs. Severn's vocal pupils distinguished themselves. Arthur Earnest, basso cantante, made a delightful impression in singing two of Mr. Severn's songs; one of them, "Darling," is dedicated to Mr. Earnest. This singer has an unusually well placed and musical voice, and uncommon intelligence and refinement. Miss Dame, a lyric soprano with a voice of remarkable sweetness, interpreted beautifully "Soul of the Spell," another of Severn's charming lieder. Mae Bethune, a dramatic soprano, also sang in a manner that reflected credit on her teacher's method.

Many guests enjoyed the concert. The order of the program follows:

Carmena.....Lane-Wilson
Mae Bethune.
Storia d'Amore.....E. Severn
Edmund Severn.
Pleurez mes Yeux.....Massenet
Clara Dame.
Prologue from Pagliacci.....Leoncavallo
Arthur Earnest.
Legende.....Wieniawski
Edmund Severn.
Dreams.....Lynes
Madrigal.....Victor Harris
Mae Bethune.
Soul of the Spell.....E. Severn
Clara Dame.
Hejre Kati.....Hubay
Edmund Severn.
Her Violin.....E. Severn
Darling.....Arthur Earnest.

New York Symphony Concerts.

Mozart's second symphony, in G minor, one of the most frankly lyrical and fascinatingly lovely symphonic works ever written, was the piece de resistance at the sixth set of New York Symphony concerts, given in Carnegie Hall, last Saturday evening, January 19, and Sunday afternoon, January 20. The gossamer construction of the work was exposed in transparent and finished fashion, and constituted perhaps the best playing the New York Symphony Orchestra has put to its credit here this season. Debussy's "Afternoon of a Faun" had as delicate a reading as at its premiere in the New York Symphony concerts last year, and the same composer's "Fêtes" and Berlioz's "Benvenuto Cellini" overture formed the other orchestral features of a tasteful and singularly well played program.

The soloist of the concerts was a local favorite in the person of Leo Schulz, who has long been familiar as a leading member of our best orchestras and as a solo 'cellist of high rank. He chose Lindner's concerto as his number, a work of much melodic beauty and one strangely unknown outside of cello circles. Schulz played with well modulated tone, big broad cantilena, technical accuracy, authority and extreme exuberance of musical spirit. The poesy of the middle section and the rollicking brilliancy of the finale aroused especial enthusiasm, and the player was given an enthusiastic tribute of applause by the highly gratified hearers.

E. Russell Sanborn, Recital Organist.

Among the several engagements booked by C. E. Trussell, secretary of E. Russell Sanborn, recital organist, is one under the auspices of a prominent Young Men's Christian Association of the West, and for the early spring. While Mr. Sanborn is busily engaged with a class of pupils in organ, he can arrange to fill outside engagements. His headquarters are at Huntington Chambers, Boston.

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GIACOMO PUCCINI.

KANSAS CITY.

KANSAS CITY, January 10, 1907.

Thursday afternoon the Fine Arts Club gave a reception in honor of W. M. R. French, director of the Art Institute of Chicago, and there was much talk of the construction of a Fine Arts building in Kansas City. Mr. French advised that nothing would accomplish that end unless the business men of this city could be interested in the movement. Those in charge of the club have given the matter considerable thought, as the need for such a building is very pressing, and it is planned to begin organizing the business men without delay. It is also stated that if it is thought best Andrew Carnegie will be asked for a donation, and that there is a very good chance for him to make a good one for this purpose.

Ina Few, a Kansas City girl, who has for some time been director of vocal music in the Pennsylvania College for Women, in Pittsburg, Pa., has been paying her parents a visit during the holidays. Her visit home is a reminder to the musical people of the West that in spite of the fact that we deplore the lack of opportunities for musical advancement in the West, there seems to be a good demand for Western talent in the Eastern musical institutions. If only a small proportion of the inhabitants of the West have the opportunities to develop their talents, it would indicate that quite a large percentage of those who do push to the front are so successful in their chosen line that their ability is recognized in the East, where there is always a large assortment of talent to choose from.

The series of Sunday concerts of the Wylie String Quartet was closed last Sunday by a concert at the Fine Arts Club rooms, and instead of the Sunday concerts the quartet will give a concert on Friday evening of each week, and will continue them in the Fine Arts Club rooms.

A piano recital was given in the studio of Edward Kreiser by three of his pupils, Misses Edna Anderson, Velma Burke and Grace Aleshire, the evening of January 3. Mr. Kreiser added to the delight of the program by giving some remarks on "Humor in Music," which he illustrated on the piano.

The Westport Avenue Presbyterian Church has set the date for its big concert for February 12, and it has been decided to increase the number of voices from fifty, as originally planned, to sixty or seventy voices. The principal numbers will be Haydn's Mass in G; Mozart's Gloria from the Twelfth Mass; "Thine is the Kingdom," from the "Holy City," and Handel's "Hallelujah Chorus." Lettie Butler, pianist, a pupil of Alfred Hubach, and Frances Johnson, organist, have been chosen as accompanists.

Rudolph Ganz, who was heard here in recital with Emil Paur a year ago, is to be here again on March 21, under the management of Carl Busch.

Mrs. L. L. Lichter, of Joplin, Mo., is in Kansas City, studying organ with Edward Kreiser.

George Penny, secretary of the Kansas City Fine Arts Club, wishes it understood that all artists visiting this

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city will receive a hearty welcome if they will call at the rooms, and everything possible will be done to make their stay in the city pleasant.

Considerable interest is already being manifested by the local musical people in the song recital of Madame Schumann-Heink, which is to be given in Convention Hall the evening of February 4.

Louise Parker, pianist, has returned from her European trip, and will reopen her studio at 404 University Building. F. A. PARKER.

More About Madame Linde's Boston Success.

As a result of her great success and artistic singing at her recent recital in Boston, Rosa Linde has been engaged by the Lowell Festival Association to sing in the performance of "Elijah" at the coming spring festival. The following are additional Boston criticisms of the recital at the "Hub":

In the holy cause of music the critic became ubiquitous on Saturday afternoon and attended Rosa Linde's song recital at Steinert Hall and Germaine Schnitzer's piano recital at Jordan Hall, both taking place at 3 p. m. This may account for some paucity of detail in describing the end of the former and the beginning of the latter occasion. Rosa Linde was greeted with a large audience. She was assisted by a pianist, Jos. Maerz, who began the program with a performance of Brassin's arrangement of Wagner's "Feuerzauber" ("Fire Charm"). His accompaniments were a trifle loud, but after the first plunge his work improved commendably.

Madame Linde has a voice of sweet and attractive timbre. She has good control of "messa di voce" and her enunciation is very clear. In "Lungi dal caro bene" her bel canto was praiseworthy, for she did not scoop the portamento effects but gave a true legato. In her Scottish folksongs there was, however, a degree of jerkiness that was not in character with the subject. Many great concert-singers have this fault and refuse to let the simplicity of a folksong stand for itself, but endeavor to gild refined gold and paint the lily and add a perfume to the violet.

In all of her songs (which we heard) Madame Linde's intonation was perfect. The voice might be broader but the singer does wisely not to force it into that vehemence which poorer singers mistake for breadth. The best number of the first half of the program was Cherubini's "Ave Maria," in which, with the exception of a rather vague trill, every part was sung with artistic effect. We hope to hear this artist again and in a more leisurely manner, when recitals do not crowd so thickly.—Louis C. Elson in the Boston Advertiser, January 14, 1907.

Madame Linde sings with ease and evident mastery of means of expression. Her diction was in the main excellent, her sense of climax is effective. She was felicitous in the interpretation of the Schubert songs; Von Fielitz's luscious lyric was given with due sentimental warmth, while the performance of "A Lesbia," especially composed for Madame Linde, was genuinely brilliant. Chadwick's ever popular "The Danae" made an especial appeal to the audience. The Tschalkowsky berceuse is an exquisite song, which should appear more frequently on concert programs. Unfortunately as much cannot be said for "Toujours à toi," which is an example of its composer's woful unevenness. "Warum?" has engaging qualities.

while still below the high level of poetic mood and skillful workmanship manifested in the berceuse.

Mr. Maerz is a young pianist of evident talent and fleet, sometimes overfleet, fingers. He possesses a credible technical equipment, a good command of tone and no little warmth of temperament.—Boston Transcript.

Rosa Linde, a New York singer of high repute, gave her first Boston recital at Steinert Hall on Saturday afternoon and made a very pleasant impression. She has a contralto voice of wide range and, in its lower tones, of profoundly moving quality. Always there is the intelligence and understanding of the practised vocalist and for the most part a style of interpretation that impresses and convinces of its sincerity. * * * Of these the singer gave most pleasure in the Scotch ditties and in the great "Ave Maria," which marked the height of her success, as an interpreter.—Boston Journal.

The following extract of congratulation is from a letter sent to the singer from Henri G. Blaisdell, the musical director:

"It was my desire to talk with you last Saturday, but your reception was too large and too cordial for me to interrupt. I was much pleased that you did such fine work. You are most truly an artist of great perfection in vocal phrasing, intonation, tone production and manners. I was proud of you."

The Woman's Lyric Club of Los Angeles.

LOS ANGELES, Cal., January 15, 1907.

The local critics were well pleased with the program given at the December concert of the Women's Lyric Club, of Los Angeles. J. P. Puolin conducted and some of the best voices of the club were heard in the incidental solos. William James Chick, baritone, assisted. Mary L. O'Donogue was the accompanist. Those members who added interest to the musical feast were Willy Smyser, Elizabeth A. Fonda, Mrs. E. C. Crossman and Mrs. John Harris Chick. The "Italian Serenade," by Frederick Stevenson, is dedicated to the club. The program and names of the directors and members of the music committee follow:

The Dawning of the Day.....Brower
The Butterfly Chase.....Clough-Leigher
The Lord is My Light.....Allison
Italian Serenade.....Stevenson
The Dark.....Smith
Dance of the Fays.....Stevenson
The Swallows.....Cowan
Frithjof at His Father's Tomb.....Bruch
O, Wert Thou in the Cauld Blast.....Macdougall

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Pittsburg Orchestra Tour Opened Monday.

The Pittsburg Orchestra, Emil Paur, conductor, opened its annual tour of Canada, on Monday of this week. One week of concerts will be given in Toronto, in conjunction with the Mendelssohn Choir, under the direction of A. B. Vogt. Monday, February 11, the choir, consisting of 220 voices, will give a concert in Buffalo. From Buffalo the two forces will be conveyed on a special train to New York and will give two concerts in Carnegie Hall, on Tuesday



JANET SPENCER,

Who will be the contralto soloist in the New York concert of the Mendelssohn Choir of Toronto.

and Wednesday evenings, February 12 and 13. This unique enterprise, by which choral-orchestral concerts are given in the artistic capital of the hemisphere by the best chorus in Canada, and perhaps in North America, and one of the permanent symphony orchestras of the United States, is attracting wide attention, and the two audiences will in-

clude many persons of distinction in Canada, England and America that have signified to the management their intention to come to New York for the occasion. The program for the first concert, Tuesday evening, February 12, follows:

Psalm XIII, for Tenor Solo, Chorus and Orchestra.....Liszt
George Hamlin, the Mendelssohn Choir and the Pittsburg Orchestra.
Conductor, Mr. Vogt.
Motet for Six-part Chorus, à Capella, Psalm 137.....Gounod
Cherubims' Song, for Eight-part Chorus, à capella.....Tchaikovsky
The Mendelssohn Choir. Conductor, Mr. Vogt.
Symphony, No. 9, in D major, op. 125.....Beethoven
Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; George Hamlin, tenor; Herbert Witherspoon, bass; the Mendelssohn Choir, and the Pittsburg Orchestra. Conductor, Mr. Paur.

The program for Wednesday evening, February 13, will consist of numbers by the chorus and the orchestra, both together and separately. Mr. Paur will be heard as pianist in the Liszt-Busoni "Spanish Rhapsody," for piano and orchestra. The chorus will sing, without accompaniment, compositions of Mendelssohn, R. H. de Pearsall, Sir R. P. Stewart and Howard Brockway, and, with the orchestra, "The Challenge of Thor," from Elgar's "King Olaf," and the finale from "Die Meistersinger." Wagner died on the same day of the year, 1883. The orchestra also will play the "Tannhäuser" overture and the prelude and closing scene from "Tristan and Isolde," the "Oberon" overture, the love scene from Richard Strauss' "Feuersnöh" and Mr. Paur's orchestration of the Schumann-Brahms piano variations, new to New York. Seats for the concerts may be had by addressing the office of the Musical Art Society, 1 West Thirty-fourth street; the box office of Carnegie Hall, and Messrs. Luckhardt & Belder, 10 East Seventeenth street.

Recital by Lachmund Pupil.

Winifred Richardson, a talented pupil of Carl V. Lachmund, gave a recital at the Lachmund Conservatory of Music, 132 West Eighty-fifth street, last night (January 22). Miss Richardson was assisted by Davol Sanders, violinist, in the following program:

Sonata, op. 57, Piano and Violin.....Dvorák
Année de Pèlerinage.....Liszt
Au Lac de Wallenstadt (Switzerland).....Liszt
Sposalizio (Italy).....Liszt
Etude de Concert, D flat.....Liszt
Poupee Valsante.....Poldini
Rococo Dance, op. 18.....Lachmund
Pattering Raindrops.....Esmipoff
Scherzo.....Karganoff
Valse, C sharp minor.....Chopin
Valse, E minor.....Chopin
Ballade, A flat.....Chopin

Madame Nordica in Alabama and Tennessee.

Since Madame Nordica sang at her concert in New York on January 8, she has filled an engagement in Washington on January 10. On January 17 she sang at Mrs. Alexan-



GEORGE HAMLIN,

Tenor soloist in New York concert of the Mendelssohn Choir of Toronto.

der's musicale in New York City. This week the prima donna will sing at concerts in Nashville, Tenn.; Birmingham and Mobile, Ala. Immediately after these concerts she will join the San Carlo Opera Company, now filling a ten weeks' engagement in New Orleans.

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BOSTON.

Katharine Goodson With the Boston Symphony Orchestra.

HOTEL NOTTINGHAM,
BOSTON, MASS., JANUARY 19, 1907.

Katharine Goodson has made her debut in America! Although of high and justly brilliant reputation in her own country Miss Goodson came to us unheralded with glittering and verbose press notices. She was individual enough to prefer that her initial performance tell for itself, and in this she showed that side of the artist most favored by music lovers and patrons of music in this city. First, Miss Goodson's personality is what might be termed charming, wholly unaffected and sincere. Temperamental in full degree, sympathetic, receptive, yet poised and strong, she gives an impression of that "infinite variety" which, when concentrated, gives such master strokes of color to any musical reading. Miss Goodson selected for her debut Grieg's concerto, the same which she played in January, 1905, under Nikisch at a Gewandhaus concert in Leipzig, when the great conductor said of her playing: "I have known many artists in my life, many soloists, but the true musician artists I can count on the fingers of one hand: d'Albert, Ysaye, Paderewski, and to these names I now add yours, Miss Goodson." Incidentally it may be added that Paderewski, after hearing her once at the Salle Erard, said: "You have a divine touch; your gift is straight from God"; while in Brussels the critic of the Federation Artistique said of her: "C'est un Paderewski en jupon" ("She is a Paderewski in petticoats.")

The occasion of Miss Goodson's first appearance in America with the most noted organization we have, drew an audience of brilliant and representative quality. While the Grieg concerto has been played in Boston many times, this remarkable musician invested it with new life and an individuality which will for all time render its reading memorable. Miss Goodson is a poet. She is also a lover of blank verse, using this form, per se, for the expression of lofty and noble concept, and yet in no wise ignoring the stability of prose. Her imagination is versatile, teeming with songs of graceful rhythm, strokes of color, brilliant climaxes, and all in all, giving us a marvelous reading of Grieg. She showed herself to be the elastic musician, which means she is never precise, nor yet does she ever allow rhythm to suffer. Her standards are not inexorable, yet always of the highest, purest and surest. Boston audiences are proverbially cold, but after Miss Goodson's number there was an actual ovation, an overwhelming applause calling her back again and again. On Saturday evening in Symphony Hall she repeated her triumph, and after the final stroke. Dr. Carl Muck, the conductor, took her by the hand, followed by the warm grasp of Willy Hess, the concertmaster. Four times she was compelled to return and acknowledge the enthusiasm of the great audience present.

The program offered by the orchestra follows: Overture, "A Midsummer Night's Dream," Mendelssohn; concerto for piano, Grieg; symphony in C major, Schubert. Miss Goodson's coming recital at Chickering Hall, on Thursday afternoon, presents a program of marked interest, including piano music of the eighteenth century and the rhapsody, "Episodes of a Romance," written by her husband, Arthur Hinton, who, by the way, has composed several interesting things.

Interesting Morning Musicals.

The Highland Club Hall, of West Roxbury, was the occasion of a most charmingly pleasant "morning" recently, when a composer's program, Arthur Foote being the composer, was given by Mr. Foote, Anna Miller Wood and Mrs. E. F. Symonds, violinist.

The loveliest of Foote songs, beautifully sung by Miss Wood, consisted of "On the Way to Kew," "Bieses's Song," "Ashes of Roses," "Love Me if I Live," "The Eden Rose,"

"O Swallow, Swallow Flying South," and these with violin obligato: "Love is a Bubble," "The Sun is Low," "Irish Folk Song." The piano numbers were among this composer's best, and included the prelude and fugue from suite in D minor; Meditation (op. 61), Exaltation, etude (op. 62); three poems after Omar Khayyam, prelude for left hand, op. 37; romance from suite in C minor, op. 30; "Etude Arabesque," and the violin numbers: Romanze, op. 9, and melody in E major, op. 44.

Palmer Pupils' Successes.

Lillian Salmon, the young girl who sang so well at the recent Potter Hall recital, has been selected as one of the soloists at the midwinter concert of the Choral Society of Lowell, Mass. Miss Salmon is now constantly called upon to fill engagements once open only to singers of far more reputation; but her fresh, lovely voice proves so attractive she is meeting with fine success, although yet studying with Miss Palmer. Norma Drexel, who made such an impression with her French songs, interpreted as only a piquant French maiden would, has been engaged for a recital of French songs by the Literary Club of Cohasset, Mass., on January 31.

Mrs. Guy Healey, wife of a brilliant barrister, is booked for a series of song recitals in Maine during February, appearing successively in Pittsfield, Waterville and Augusta, and later in Rockland, Mass. Mrs. Healey has a brilliant soprano voice, and has studied only with Miss Palmer. In February Julia Sherwood Smith, a leading society woman, of Rochester, N. Y., will come to Boston for voice study with Miss Palmer.

Sunday Chamber Concert.

The forty-first Sunday chamber concert had for its artists Anna Miller Wood, mezzo-contralto, and George Proctor, pianist. The songs were: "There's No Spring But You," Manney's "Transformations," "How Many Times Do I Love Thee?" "Autumn Song," Holmes' "L'Heure d'Azur," Franz's "Das Ist Ein Brausen," "On the Sea," "Spring and Love," "The Butterfly," and "Waldfahrt." Piano solos: Chopin's sonata in B flat minor, Grieg's nocturne, Victor Staub's "Sous Bois," Moszkowski's "Spanish Caprice," Rubinstein's barcarolle and concert galop from "Le Bal."

Miss Wood is a favorite singer with both musical and social Boston, and has, what all people like, a charming presence, abundant spirit and grace, and knows how to sing. She has a voice which ranges with perfect ease, and was particularly pleasing in Manney's songs and her German group. The prevailing colds, just now so plentiful in Boston, in some measure marred the beauty of Miss Wood's diction, but her listeners knowing this to be a slight handicap, applauded all the same in a most generous fashion. Mr. Proctor is a musician with many thoughtful moments, but would easily become tiresome for a somewhat "studied" abandon. However, the program, being for a most excellent purpose, and delighting a well filled hall, went off admirably.

H. G. Tucker, the managing spirit of the Sunday Chamber Concerts, announces M. Gilbert as assisting in one of these concerts, a fact which will delight Boston, as this singer is widely admired here.

Rudolph Ganz in Chamber Music.

Rudolph Ganz was the attraction at the last Kneisel Quartet concert, which gave a program of undisputed interest. Mr. Ganz plays with elegance and a finish which many so called artists might do well to emulate. He was seldom fiery, but poised, forceful and often brilliant in his reading of Schumann's quintet, producing an impressive effect. The Loeffler number on the program was of especial interest, and was delightfully rendered. The whole program was

one which gave pleasure, although its length tired the less musical, and by the time the quintet came, all especially desiring to hear Mr. Ganz, the evening was far spent and the large audience restless. Max Zach and J. Keller ably assisted. The program opened with Brahms' sextet for two violins, two violas and two cellos in G major, op. 36, followed by a first performance of Beethoven's Grosse Fugue, op. 133, and Loeffler's second movement from sextet in A minor and Schumann's quintet.

An Interesting Subject.

William Alden Paull, organist at Church of the Messiah and choirmaster of one of the best boy choirs in the city, is just now especially interested in giving instruction to clergymen and members of the bar. This includes intoning and thoughtful and clear delivery, a subject apparently left undone in the province generally accepted by the teacher of singing, but felt by Mr. Paull to be especially needful, and emphasized by him to the extent that a number of public speakers have applied for instruction in this almost lost art. Mr. Paull made a specialty of the organ for several years, then specialized in voice, the speaking voice, with its various powers for convincing in both pulpit and at the bar, interesting him. Mr. Paull owns a most agreeable voice in his singing and speaking, applying the principle of resonance and power to both, which is as it should be. He has had some of the best teachers of the day, both in Europe and America, and stands well equipped for demonstrating this interesting branch of art essential to all cultured minds.

MORE BOSTON NEWS.

Mrs. J. W. Bartlett, better known as Caroline Gardner Clarke, announces an informal hour of children's songs at the Westminster, on Saturday morning, January 26, when both grownups and children will be entertained, as Madame Clarke is inimitable in her singing to small folks. Clara Tippet, who is a delightful accompanist, will be at the piano.

The first number of the Choir Magazine, which is published ten months a year, has been issued. F. W. Wodell, a man of pronounced musicianship, is the editor. The publication shows various especially helpful departments, and at least two anthems are to be published in each issue. It will be of interest alike to choirs and organists.

Thursday evening, January 31, is the date of Wallace Goodrich's orchestral concert.

Felix Fox's third chamber concert takes place at Steinert Hall on March 6, with Willy Hess assisting.

The group of songs, with text from Longfellow, sung by Alice Wentworth MacGregor at the evening given at Hotel Mountford by a niece of the poet, Marion Longfellow, included a setting by Georg Henschel, which was very lovely. The number was "The Arrow and the Song," beautifully sung by Mrs. MacGregor, whose voice was especially sympathetic with both text and setting. Her other songs were "The Rainy Day" and "Beware." Miss Longfellow's lecture, "Longfellow, the Man and the Poet," was very comprehensive, and highly entertained a hall well filled with admirers of both man and poet.

Frank E. Morse's pupils are booked for a concert, to be given in Steinert Hall, February 14. They will also give an evening for the Old South Club, on February 4. On the 14th just passed, Mr. Morse's class gave a concert at



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the "White Church," in Dorchester, for the Codman Guild. Charles Skeer, baritone, an old pupil of Mr. Morse, has opened a studio in Bloomsburg, Pa.

Leveritt B. Merrill will appear in a Brockton recital on January 22, and in a Tremont Temple engagement, being one of the noted "Vagabondias," on the 28th. He was heard with pleasure with the People's Choral Union on the 20th.

John Buckingham, of Steinert Hall, has selected and arranged in systematic order the famous "Rubinstein Technics," and is now compiling some fifteen or twenty studies in middle grades from various authors with technical and rhythmic variants and transpositions.

Minnie Hayden announces a studio recital by her pupil, Edna Kelley, for Saturday evening, January 26. Miss Kelley will be assisted by Dr. Charles Pike.

*The Boston Lyceum Course gave its third concert, in Tremont Temple, with the Boston Orchestra, an organization of twenty young women, assisted by Cyril Raper, the boy soprano. The conductor of the orchestra is Belle Yeaton Renfrew, a trombonist of some reputation. Young Raper is the soprano soloist at the Church of the Advent.

The Thursday Morning Club, with Potter Hall as its theater of action, had Erta Kileski Bradbury, soprano; Katharine Ricker, alto; Clarence Shirley, tenor, and Willard Flinch, bass, in some very attractive quartets at the last "morning."

Mrs. H. H. A. Beach promises to play at her coming recital at Steinert Hall on February 6 some of her own compositions, added to which will be some by Bach, Beethoven and MacDowell.

Mr. and Mrs. Charles H. Bond, of Commonwealth avenue, gave an interesting musicale on last Sunday afternoon, to which many musical people were bidden. The Bonds have lent their wealth to the consummation of several musical careers of young Boston people. Geraldine Farrar was one of these.

Edwin Isham sailed Saturday on the Kaiser Wilhelm der Grosse for a visit to the Holy Land and a trip up the Nile, to be joined later by George Devoll. During the "season" in London they will be heard in several attractive song recitals.

Francis Rogers, always a prime favorite in Boston, and who has recently been the guest of Sir George and Lady Drummond in Montreal, was heard this week in the MacDowell Fund concert, which took place at Mrs. Millet's residence, and never to better advantage. A new cycle of songs appeared on his program, "A Night in Naishapur," the music by Mary Turner Salter and words by Nathan Haskell Dole. There were other songs by Clayton Johns, G. W. Chadwick and other Boston composers.

Jessie Davis, who is an accompanist of the rare type, with Max Zach was at the piano on the occasion of Mrs. Gardiner Lane's charity concert last week. Bertha Barnes, alto, sang; Mr. Adamowski played and John Cadman gave a group of songs.

L. H. Mudgett announces a song recital for Monday afternoon, February 11, by Helen Allen Hunt, the soloist at the First Church of Christ, Scientist. Mrs. Hunt's program is very attractive and opens with A. von Fielitz's cycle, "The Lily Maid," followed by songs by Liszt, Handel, Gounod, children's songs by Damrosch, and a group by three Boston composers—"Silent Noon," Converse; "At Twilight," Daniels, and "The Year's at the Spring," Beach.

Wednesday, January 23, the New England Conservatory of Music will give a concert by its orchestra and advanced students, with G. W. Chadwick, conductor. These public performances are well attended and prove of especial value to the student. The program follows:

Ego sum resurrexit, for Organ and Orchestra.....Tombelle
• Bessie Parmenter, Antrim, N. H.
Concerto, for Violin (first movement).....Beethoven
Olive Whiteley, Kansas City, Mo.
Variations, from the Quartet in D minor, for String Orchestra
Schubert
Aria, Priestemps qui commence, from Samson and Dalilah.....Saint-Saëns
Saint-Saëns
Mrs. Albert Thorndike, Boston.
Suite Algerienne.....Saint-Saëns
En vue d'Alger (Molto allegro).
Reverie du soir (Allegretto quasi andantino).
Marche Militaire Française.

Evelyn Fletcher Copp, the teacher of kindergarten music and known the world over as one of its ablest of demon-

strators, has arrived at her Brookline home, after a lecture trip through Canada, including Montreal, Quebec, Hamilton, Toronto and other points, where her work and demonstrations were enthusiastically welcomed.

Stephen Townsend's song recital to be given at Steinert Hall is pleasantly anticipated. Max Heinrich will play the accompaniments.

The Longy Club gave their second concert in Potter Hall on Wednesday evening of last week. The program included Lazzari's octet, op. 20; Mouquet's flute sonata, "Pan"; Lacroix symphonic variations, Hahn's "Festival" suite. This was perhaps the most interesting concert of their series, the first number being most pleasing and the Lacroix variations creating a contagion of interest. Mr. Maguarre's playing of the sonata was excellent. The club will conclude their series of concerts for the season with the one of February 6.

Katharine Goodson, since arriving in America, January 12, has booked the following engagements: Boston Symphony concert, January 18; Boston Chickering Hall recital, January 24; Symphony Orchestra, Cambridge, January 24; Lorimer Hall, February 13; Kneisel Quartet, Philadelphia, February 25; Kneisel Quartet, Brooklyn, February 28; Kneisel Quartet, Cambridge, March 18; Kneisel Quartet, New York, March 22; Boston Symphony Quartet, Washington, D. C., at a date fixed later.

Lillian Roberts Hayman, now a leading Brookline matron, is interested in the training of a set of young society women under the name of the Athene Club, all with especially good voices, and devoted to the one cause—charity. Mrs. Hayman has spent several years abroad under eminent masters of singing, she herself possessing a most beautiful voice, Randegger, Bouhy and Mme. Sabrina Dow having been her instructors. Mrs. Hayman is enthusiastic in her work, and is giving a series of highly interesting talks on "The Voice" before various clubs in suburban towns. Her teacher, Madame Dow, was an intimate friend of Jennie Lind. Mrs. Hayman has sung at Crystal Palace, London, and from the age of twelve years has shown broad musical endowments.

The great organ in the beautiful temple, completed only a few months ago, known as the First Church of Christ, Scientist, has its case entirely of Bedford, Ind., limestone, and is perhaps the most interesting in America. Its chief beauty is its mellowness of tone, which, considering the instrument's immense size and varied mechanical, penetrative and electric appliances, is wonderful. Albert F. Conant, the organist, considers it one of the greatest organs of the time, and the various effects produced by him, when the listener is in the third gallery of the great temple, show a grandeur and beauty seldom heard. THE MUSICAL COURIER's representative, escorted by William Lyman Johnson, who has been selected for the present by Mrs. Eddy for writing the church music, was shown the beautiful and huge building, and was allowed to listen to "The Mother's Evening Hymn," words by Mrs. Eddy and a beautiful setting by Mr. Johnson, rehearsed by Helen Allen Hunt, soloist of the church, and the organist.

WYLYA BLANCHE HUDSON.

Emma Showers Won Instant Favor.

Emma Showers, pianist, who has met with much success, will appear with Mme. Nordica as assisting artist at the prima donna's concerts in Nashville, Tenn., and Birmingham, Ala., January 23 and 24. Miss Showers gave a recital before the Philomel Piano Club, of Warren, Pa., January 17, and came into instant favor for her high pianistic art and charming personality. In an exacting program, embracing numbers by Beethoven, Chopin, Schumann, Grieg and Liszt, Miss Showers revealed remarkable qualities of tone, technic and temperament. Clarity, ease and warmth in her playing stamped her as an artist of much ability.

The following paragraph is from a criticism in the Warren Evening Times, of January 18:

Particularly to be commended was the interpretation of the sonata, op. 27, so often played, and so often badly played at that, by aspiring amateurs. It was right pleasant to have a fresh reading of this beautiful work, especially in the adagio, which frequently is over sentimentalized. The artist here showed that she excels in the difficult art of pedaling. Her manipulation of the sustaining pedal, the soul of the piano, was entirely satisfying, and a lesson to every aspiring student who heard the beautiful effects she produced. Mention must also be made of the lovely Liszt "Liebestraum" and the eleventh Liszt rhapsody, the latter less often heard than one would like, and at that perhaps the most admirable specimen of this peculiarly Lisztian genus.

Maconda, Showers and Kellert.

R. E. Johnston will present Madame Maconda, the soprano; Emma Showers, pianist, and Raphael Kellert, violinist, at a concert in Halifax, N. S., on Thursday evening, January 31.

OBITUARY.

Joseph Forster.

The composer and organist, Joseph Forster, died on January 4 at Prague, Bohemia, aged seventy-four. He was born in Hohenfurt, Bohemia, where he was in his youth organist at a celebrated old monastery in that town. He composed chiefly church music. His son is the Vienna music critic, Joseph Förster, and his daughter-in-law is the Bavarian court singer, Förster-Lauterer.

Cyril Kistler.

The death is announced of Cyril Kistler, the composer, of Kissingen, Germany, where he died on December 31, aged fifty-eight years. He was a pupil of Josef Rheinberger, and studied at Munich. Kistler was born near Augsburg, Bavaria. He composed the operas "Kunihild" and "Eulenspiegel" and wrote an "Elementary Musical Theory," as well as a popular lexicon on music.

A Schubert Program.

A program made up wholly of works of Schubert was listened to with pleasure by an audience which filled Cooper Union Hall Friday evening of last week. It was the third concert of chamber music under the auspices of the People's Symphony Auxiliary Club, directed by Franz N. Arens.

This was the program: Quartet, A minor, op. 29; songs, "My Abode," "Serenade," "Impatience," "My Peace Thou Art," "Springtime Longing."

In the group of songs Paul Dufault, the tenor, with his lovely voice and unexceptionable art, stirred the audience to enthusiasm. He was repeatedly recalled, but resisted the temptation to give encores. Immediately before the third movement of the quintet began Mr. Dufault sang "The Trout," which is the theme upon which the variations are founded. The piano part was played by Leopold Winkler, who, as is well understood, is a master in ensemble. Mr. Winkler disclosed the highest powers, his bright intelligence illumining every passage. The crystalline clarity of the tone he deduced from the superb piano he played and the finesse, elegance and virility of his style evoked the plaudits of every listener. Winkler is a fine pianist in every phase of the art, and in trios, quartets and quintets is unexcelled. The audience accorded him nothing less than an ovation.

As usual, Mr. Arens gave a brief explanatory talk just before each number. His luminous comments proved both interesting and edifying. It should be mentioned, too, that he played the accompaniments for Dufault in faultless style.

The Rev. Dr. Hartmann to Conduct His Oratorio.

The Rev. Dr. Hartmann, O. F. M., Von An der Lan-Hochbrunn, the composer, will himself conduct his oratorio, "St. Peter," in friar's garb, at Carnegie Hall on Sunday evening, January 27. A large chorus of 150 singers from the principal churches of New York and Brooklyn, the Russian Symphony Orchestra and the following soloists will assist: Mary Hissem de Moss, soprano; Albert Gregorowich Janpolski, baritone; Frank Ormsby, tenor, and H. H. Barnhart, basso. The oratorio will be given under the patronage of his very reverend excellency, Monsignor Falconio, D. D., apostolic delegate to the United States from His Holiness Pius X, and the Countess Spottiswood-Mackin.

Philadelphians Applaud Dethier.

The following excerpts are from reports on the concert of the Mendelssohn Club, of Philadelphia, at which Edouard Dethier, the violinist, was a soloist:

The solo work of the evening gave much pleasure. Mr. Dethier was very impressive in the adagio religioso of the Vieuxtemps concerto in D minor, and his tone as well as technic were most satisfying and musicianly, while his expression was intimate and poetic. Miss Keely's solo numbers were beautifully rendered in the chorus work, and her work in the Raff "Elegy" was particularly good.—Philadelphia Press, January 18, 1907.

The Belgian soloist, Edouard Dethier, made his first appearance in this city and left a decided impression by his artistic rendition of the familiar Vieuxtemps concerto. When he reappeared to contribute selections from Wieniawski and Chopin to the second half of the program, his sympathetic interpretation and temperamental insight were generally admired.—Philadelphia Public Ledger.

Jessie Shay to Give Recitals in New Jersey.

Jessie Shay, the accomplished pianist, will give a recital in Hasbrouck Hall, Jersey City, on February 21, and another in Newark, on February 28.



MUSICAL EDUCATION.



Music and Manual Training.

As with the Commercial High School, the Manual Training School of Brooklyn comprises a full academic course. It has also an attractive and important music department. Charles S. Yerbury, an American musician, has charge of it, and seems to be just the man for the place. Organist, choir leader and orchestral conductor, Mr. Yerbury adds to the necessary musical instruction the essential gifts of educator and disciplinarian. He has had large experience in and out of the schools.

Among the musical solicitudes of Mr. Yerbury is a very earnest one as to the further education in music of the many gifted children of the schools, who for lack of the necessary financial resource must go into shops, stores, factories, and less congenial occupations. With real feeling the professor calls attention to the lovely voices of several girls, the ability of boys to sing and play, and the loss to themselves and to the world of art through circumstances. Only a start may be made in the schools, but sufficient usually to develop latent qualities, and to indicate the way that might be followed. If rich men would include in their endowments provision for such necessity, till such time as the United States States should come to recognize her duty to artistic gifts, what a blessing it would be! In this solicitude Messrs. Joannes, Martin, Mattfeld, McAndrew, Sprague, and Mesdames Judge, Blair, Hart, Fowler and Terry sincerely unite.

In this school of some 2,300 boys and girls there is an orchestra of twenty-seven members, with other string and brass companies, choral clubs and societies, and many soloists. Among promising vocalists, for instance, are: Hattie Seewald, Mabel Wood, Anna Fitzpatrick, Caroline Knight, George Dale, George Bierly, Frances Scully, Edith L. Bligh, Ethel Halloran, Teresa Morris, Clara Buttner, Mark Whipple, Richard Hazzard. And in instrumental works, Emily Gresser, Lizetta Kinkel, Elfrida Hansen, Eleanor Funk, and many others. One boy, Harold Niver, shows exceptional talent. He plays contrabass in the orchestra and is building a church organ into his own home, the action to be electrical.

Dr. Charles D. Larkins, principal of the school, is a great advocate of music in the schools. He is an organist and has a daughter in music life. The school has a fine assembly room and music room. It is worth much to hear this body of young people sing, with their own orchestra and accompanists, any of the sacred or spirited songs which enter into the opening exercises of the morning. For instance, "The Palms," by Fauré, was sung with and without accompaniment, with orchestra alone, with brasses in the gallery, with piano accompaniment, and with solo by one of the boys, or with piano accompaniment by one of the girls, a different treatment being given each verse. George Dale, the boy who sang the solo, is a fine baseball player, fifteen years of age, and devoted to music, ranking high also in other studies. He showed no embarrassment, but pleasure, on coming upon the platform to express in music poetic sentiments. Other numbers sang with more or less enthusiasm were from Gounod's "Nazareth," the "Pilgrims' Chorus" from Tannhäuser, "Spinning Song" by Reinecke, "The Lost Chord" (a great favorite with children), "Alleluia," by Löwe; Verdi's "Anvil Chorus," "Sweet and Low," by Barnby (sung beautifully also by the Choral Society of the Commercial High School); Gounod's "Soldiers' Chorus," and "The Bells," by Moore. The effect of the "Hosannah" in "The Palms," or in the "Alleluia" would put to shame that made by members of choirs, whose "masky" faces, closed mouths and perfunctory rendition are distressing.

The professor showed tact and resource in keeping up interest without talking about it. Once when a tendency was shown to "sag" he turned to a bright "Hunting Song," passing back immediately to a classic number, which showed the effect of the respite. They sang, as did the boys of the Commercial High School, with and without books and with and without instruments, keeping pitch. Misses Hamlyn and Bawden accompanied. Good artists are frequently brought into play for these young people. Percy Hemus and Mr. Kaltenborn have recently been applauded here. Oratorio selections are frequent in all High School work, with children from fourteen to eighteen. When left to their choice good music is invariably selected. In their books may be found works by Beethoven, Bach,

Handel, Haydn, Mendelssohn, Brahms, Schumann, Schubert, Gounod, Arnold, Macfarren, Stainer, Smart, Waller, Hadley, Foster, Carey, Denza, Zundel, Rossini, Donizetti, Bellini, Verdi, Abt, Franz, Lowell Mason, Gaynor, Hopkins, Baker, Ripley, Orluff. Also, patriotic and home songs of all nations, with admirable technical exercises intermingled in most clever fashion, all properly graded and classed. These books in music which the school children are privileged to study are marvels in many ways, full of surprises. Among the poets found united with such composers are Pope, Dryden, Keats, Julia Ward Howe, Longfellow, Tennyson, Burns, Faber, Doddridge, Wesley, Milton, Newton, Heber, Bonar, Hemans, McNally, Newman, Goethe, Moore, Smith, Baring, Gould, Foster, and many others of good rank, whose thoughts are daily, through music, being made to permeate the minds of our mixed population. Parents and the public should indeed be enthused and deeply grateful for what the Government and the true loyal sons and daughters of music and of the republic are doing for the youth of America. It is indeed both encouraging and inspiring.

Regular instruction in this school is given in the music room proper, forty-five minutes a class each week, the teacher remaining with the school, as in the case of Mr. Zeiner, of the Commercial High School. In this case, with a class of boys, there was picking up of threads lost through promotion, changes, etc. All this work in the High Schools will be more effectually done when the under work is more thoroughly and uniformly systematized and graded. Intervals and chords were sung from the hand used as a staff. There was also passing from chord to chord with analysis. The basses alone were brought to the front, and heavy voices "lifted up." This is made a great point with Mr. Caswell, the director, to keep the boys to the front. There was evident interest and effort to do. Excellent exercises were followed from the books in use, and memories were exercised. There were drills upon keys, chords, time, ties, and scales, and songs were sung in the interest of expression.

In the High Schools music is compulsory only with those who intend to become teachers, and voluntary with others. There is a general tendency toward its popularity with all. There is no effort made to evade music anywhere. Much depends upon the teaching. Most teachers feel with this one and with the director that music may be made practically profitable to people as well as the more manual and commercial lines, certainly with better results to an artistic


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nature. No source of power is more necessary in music life than the thorough fundamental instruction which is coming to be made possible in the public schools.

News and Comments.

Nothing better educationally could come to the country than that which is happening through the intelligence of university and college directors in having Createore show to their students what real music is like, how phrasing may be made intelligible, what color means in music, the effect that may be produced when musicians play subject instead of notation, and the beauty, dignity and refinement that may be made to attach to the simplest melody. The power of appeal possessed by the Italian musician makes his lessons on these important points invaluable. He has already been applauded by ten of the leading educational institutions in the States, and seven added engagements are now being filled. His illustration gives to education an impetus that is all comprising and ever memorable. It is to be hoped that the public schools may arrange to furnish this indication to the children later on. Many supervisors are speaking of this. Albert Caswell, director of the Manhattan High School music, and Hamlin E. Cogswell, of the Indiana, Pa., Normal Conservatory, and Gertrude B. Parsons, of Los Angeles, Cal., are recently become enthusiasts as to this matter.

William C. Carl expresses great surprise and admiration on hearing Createore's music. Miss Rogers, a vocalist, recently come on here to coach with Etta Edwards, speaks of the remarkable meaning that has been thrown into music feeling in the West by Createore's tours through that country.

Joseph Pache, director of the Baltimore Oratorio Society, is rehearsing vigorously both in that city and in York, Pa. Brahms' "Song of Destiny," "St. Paul," Verdi's "Requiem" are among the works to be given this season. Miscellaneous concerts will be full of gems, and able soloists are to take part in the concerts. The Pittsburgh Orchestra will sustain the vocal work. Circular letters sent out by Mr. Pache in the commencement of the season in Baltimore have sown good seed. These were addressed to "Baltimore musicians," "Baltimore choir singers who fear examination," "ministers of the gospel," "people who were not in prompt attendance upon rehearsals," "boards of education."

J. Francis MacNichol was conductor of the Portland, Me., Festival Chorus in the recent performance of "The Messiah." Mrs. Barney and Mrs. Homsted, sopranos;

Martha Hawes and Julia E. Noyes, contraltos; Messrs. MacNichol and Henderson, tenors; Messrs. Bodowin and Stevens, basses, with Gertrude Davis, accompanist, were the artists. All are members of the regular festival chorus and sing in the grand united festival performances under William R. Chapman's direction.

P. C. Hayden, of Keokuk, Ia., an ardent public school music advocate, initiated the measure of recognizing the work done in that field, by a periodical devoted specially to the subject. He is an active member of associations and was the secretary of the music department of the last National Association at Ocean Grove. The reform in terminology is now interesting Mr. Hayden. The matter is being considered by a committee of which Charles I. Rice, an active member of the New School of Methods, of Boston, and supervisor of schools, is chairman.

Gertrude B. Parsons is one of the live educators of the West. She is director and teacher of two high schools in Los Angeles, Cal. She has large classes in musical history, ear training and theory. The best music is placed before the young people, and appreciation is cultivated in every possible manner. Besides regular class work in the schools, each high school has a chorus, in all 500 members. There is also an orchestra of thirty members, a boys' glee club of twenty, girls' glee club of twenty-five, and mandolin club of fifteen. The departments in language now make a feature of singing in the languages studied. Recently the orchestra played an arrangement of the "Hallelujah" chorus. The boys' glee club sang the "Largo," accompanied by violins, and Gounod's "Nazareth" was given by boys' and girls' clubs together. Christmas carols were sung by 1,500 children. Music is in most flourishing condition and great interest is manifest. Miss Parsons is to be congratulated. Also the State.

John Towers, a music educator of unusual originality, a pupil of Pinsuti, and with headquarters in St. Louis, is engaged in new work of importance, which will demand a season spent in Washington, D. C., this coming summer, and which will be later spoken of.

Talking During Music.

Mrs. Albert Elkus, of the Saturday Music Club, in Sacramento, Cal., is one who has realized the disaster of "talking through music." A rigorous rule of the organization is against conversation by members or by audiences, and active measures follow infringement. Recent MUSICAL COURIER articles on the subject have been read aloud at public meetings and concerts of the club. It would seem

that the programs of this advanced musical society should not be disturbed by any such petty annoyance. On a recent program were compositions by Haydn, Abt, De Beriot, Bohm, Adam, Keon, Marzials, Alleter, Verdi, Sullivan, Godard, Chaminade, Nevin and Fields. Forty boys of the ninth grade from the public schools recently united with twenty from the Trinity Choir, of Sacramento, producing music in this club, an experiment so successful that it will be continued.

J. Aldrich Libbey, at Bennett's Theater, in London, Ontario, writes feelingly likewise upon this nuisance of chatter during performances, and sends reproduction of recent articles from THE MUSICAL COURIER in local papers, showing the response that comes to protest in that direction.

Another who speaks of this nuisance as "worse than that of mosquitos when one is trying to sleep," adds that instead of oil, water should be poured upon the disturbers, and seriously suggests turning the hose upon the head of those who wilfully disturb others during music performance.

William Wetzell, of Salt Lake City schools, has a name almost international now by reason of disinterested incessant pressing home of educational movements for music. He began it with his earliest school teaching, and has risen to an enviable position of honor and esteem through knowledge of this by authorities and teachers. A little later on will be given some idea of what is being done in the Salt Lake City schools in regard to music. The daily papers there have taken the matter up, and public opinion is strong in its favor on account of splendid results. A great song festival is to be given by the schools in May.

Edwin S. Tracy, special professor of music in the Mt. Morris High School, New York, is an accomplished musician, player, singer and composer. He is a man of high ideals, attractive personality and excellent ways of securing results. He has studied music abroad with Graziani in Berlin, and composition with Prout in London. He taught high school music successfully in Washington, D. C., before coming to New York. Three of his songs have become popular, "To a Skylark," "Constancy" and a setting of "Oh Lovely Rose." He directs all the school music and musical affairs. An important concert has recently been given, which will be spoken of in connection with the school music instruction. He gives private instruction also and has many interesting pupils.

Alice M. Judge, of the Brooklyn school music, not Anna G. Judge, of the Wadleigh High School, has had charming Christmas carols published in a collection of selections for schools. Festal choral music is one of the directions in which school music proficiency may be seen. Miss Judge prepared and conducted pupils of the grammar department in her charge for a concert recently given at the Brooklyn Institute of Arts and Sciences. A stirring setting of a selection from "Ernani" with words "On to the Sea," made fine effect sung by another of her schools, the accompaniment played by herself.

FANNIE EDGAR THOMAS.

Dethier Going to Canada.

Edouard Dethier is among the younger violin virtuosi winning distinction. Dethier played in Washington with notable success at the Saint-Saens concert, and he achieved another triumph at Mme. Nordica's concert in Brooklyn during holiday week. Thursday of last week M. Dethier played under the auspices of the Mendelssohn Club of Philadelphia, in that city, the Vieuxtemps concerto in D minor, the "Russian Airs" of Wieniawski, and the Zarziski mazurka. Dethier's manager, R. E. Johnston, announces that the violinist is to be heard in the principal Canadian cities during the next three weeks.

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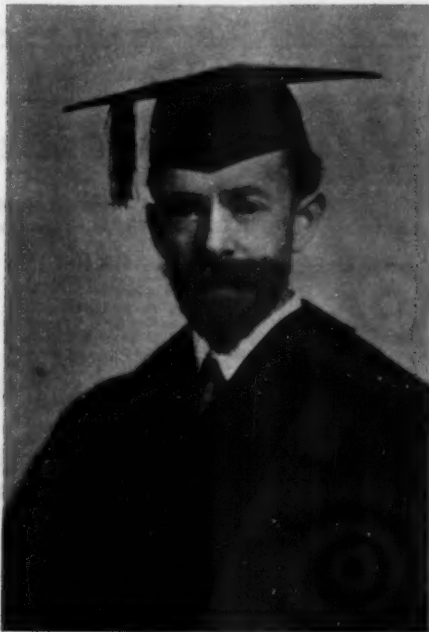
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ABOUT ARTISTS AND TEACHERS.

Miss Wetmore, one of the best vocalists from the studio of Etta Edwards, whose home is in Boston, passed through New York last week on her way to Elmira, N. Y., where she has been engaged for a valuable church position. Profiting by the singer's presence, Mrs. Edwards held an impromptu musicale, in which the young lady was the "star." Adeline Raymond-Ward, former pianist of Mrs. Edwards, accompanied the singer. Many of the students were present.

Elizabeth Patterson is holding pleasant musicales periodically. At the last Miss Dunshee, a pupil, mezzo-soprano, who is making good progress, was the center of vocal interest. Mrs. Lieth McGregor, of London, was pianist. Hallett Gilbarte, of Boston, sang a group of manuscript songs. Miss Des Marets, one of Miss Patterson's pupils, is to sing at the Men's Mission. Miss Patterson sang recently at the Cripples' Home, in which Mrs. C. Elliott Fish is interested.

Louise Finkel's musicales have become pupil affairs. One pupil gives the recital and is assisted by others of the class. Miss Wilmar was the last to have "a program." Many friends were present, and the group chosen to assist were most successful. Helen Darling, one of the class, who has been out on a tour, is again in this studio for further coaching. Miss Eschen, another, is to sing at the Association of the Daughters of the Empire State. Mrs. Troop is much sought after for her vocal powers. Dorothy Bell, soprano, and Helen Wilmar, contralto, have been singing much in public recently. This is the sixth year of these musicales. Amy Rodgers Miller gave the song recital in December.

Mrs. Robert Anderson, who has been opening a new studio in the Bierce Building, Huntington avenue, Boston, has been over to New York looking over new music and having some of her own songs published; and, incidentally, going to the opera. Kate Vannah, the poet, is a great friend of this musician, and dedicated to her a recent song, "The Dreams I Dreamt." Miss Vannah has written many songs for Lillian Blauvelt, and dedicated her last to Schumann-Heink.

Shanna Cumming is a sister-in-law to W. A. Wetzell, the popular school music supervisor of Salt Lake City. Katherine Timmermann, a Marchesi pupil, is married and singing for pleasure only at her home, in Scranton, Pa. Elizabeth Patterson was called "The Little Prayer Maiden" at Marchesi's. She had thirteen "Ave Marias" in her repertoire.

Mr. and Mrs. Amon Cain have a joint studio at 29 West 119th street, New York. Mr. Cain is vocal instructor, Mrs. Cain teacher of piano.

Irene Dieterich, of Washington, has been to New York to attend a wedding. Her return was hastened by an engagement to sing in the Bischoff series of concerts in Washington. "With Verdure Clad," the "Dinorah" "Shadow Song" and a group of songs was her part of the program. With Miss Demarest at the piano Miss Dieterich recently sang in Alexandria; also in Baltimore before the Harmonie Club. She attended opera here and was charmed by the casts at the Manhattan.

Franceska Kaspar sang in "The Messiah" in Washington and also in Richmond, Va. She sang at the Majestic when in New York, and has been re-engaged by the Aeolian management for next season.

Gaston Sargent, the young American basso, is taking lessons exclusively now with Mr. Clark in Paris, having

ceased his lessons with Dubulle. He is enthusiastic over Mr. Clark's teaching, and the peculiar powers he possesses to impart what he himself knows.

Lights Turned up Again for Elsa Ruegger.

Elsa Ruegger, the distinguished Belgian 'cellist, who will soon arrive in New York to begin another tour of America, has appeared with great success this season at concerts in Scandinavia and Finland. The leading critics in the principal cities and towns where Miss Ruegger played left nothing unsaid in their opinions about her remarkable gifts and delightful personality. The most appreciative and the most enthusiastic reports were published, and some of them have been reproduced in THE MUSICAL COURIER. The first week in December Miss Ruegger played at a concert in Warschan, and according to some notices the audience refused to be dismissed until Miss Ruegger added encores. The lights were turned out at the end of the regular program, but the enthusiasts tarried. They clapped and brought out the fair 'cellist many times, but showed no desire to leave for their homes. Miss Ruegger finally came back to the stage, and taking a chair (some one turned up the lights again), she played again for these determined and music hungry people.

Two more criticisms will be read with interest by those who enjoy the beautiful art of this charming woman:

We seem to be under the star of the 'cello at present; of all the stars, the most agreeable after Gerardy, has come Elsa Ruegger, whom we heard last night and whose fame is already well established. She gave the audience ample proof that her reputation is thoroughly deserved. Lalo's concerto, written with a richness of melodies peculiar to this composer, and which reminds one of Oriental motifs, was played by the artist with true poetry and sentiment, and with a most beautiful tone. Her technic is faultless, and she understands perfectly how to draw tender and impassioned tones from her beautiful instrument. A still greater success than the concerto received, was achieved with a group of lyrical pieces, Schumann's "Abendlied," Saint-Saëns' "Le Cygne," and Popper's "Elfenfant." The audience was thoroughly in sympathy with Miss Ruegger and received her with great appreciation.—Nowa Gazeta, December 6, 1906.

The soloist was Elsa Ruegger. Her 'cello playing contains all the qualities which are proof of eminent talent. Her technic is highly developed, and the refinement of her interpretation, together with her smooth bowing, won her listeners at once. Her interpretation is indeed excellent, and she was received with great enthusiasm. The artist played with big success a concerto by Lalo, with orchestra, and a series of smaller pieces with piano accompaniment.—Kuryer Warszawski, December 6, 1906.

"Letters," a New Comedy to Be Played.

A new four act comedy, "Letters," by Oliver H. Booth, will be presented for the first time by the American Academy of Dramatic Arts, at the Criterion Theater, Friday afternoon, January 25. A one act play, "The King's Highway," by H. Whitman Bennett, will precede the comedy.

MUSIC IN BUFFALO.

BUFFALO, N. Y., January 17, 1907.

A program of Russian music was played at the concert by the New York Symphony Orchestra Saturday night. The attendance was not so great as that which assembled to hear the Pittsburgh Orchestra some weeks ago.

The Sängerbund Society gave what it called a "Lieder Abend" on Monday night at German-American Hall. The choruses were unaccompanied, mostly German folksongs. The local soloists were: Harriet Welch Spire, soprano; Otto de Pernell, violinist, and Edward Haendiges, pianist.

At the recital given before the Mozart Club of Jamestown, on January 12, two young men made a decided impression. Franklin Cannon possesses the real musical temperament, and delighted his listeners with his marked ability as a pianist. His strong individuality and dramatic power found expression in a brilliant interpretation of the Guilman prelude and fugue, D major (Harberbin), a Chopin group, and Liszt's twelfth Hungarian rhapsody. Mr. Cannon is a graduate of the Sherwood School, Chicago. His teacher gives him hearty testimonials. Of late he has kept up his musical studies with Earl Hill, of the noted Hill Piano School in Jamestown, whose pupils are known all over the country by their thorough knowledge of music. Mr. Cannon will play in Buffalo in the near future. He has his studio in the new Beatty Building, Warren, Pa. At the same recital Frank B. Spencer, of Rochester, scored a success by his ease of manner, good voice production and most artistic interpretation of unhackneyed songs—Ronalds, Jensen, Brahms, Spross, Rogers and Julian Edwards. Mr. Spencer possesses an unusually pure, strong tenor voice, and that he sings so admirably is due to the thorough training he has had with Hibbard I. Leich, of Rochester, whose pupils always make a name for themselves and sing with certainty and reserve power. Mr. Spencer teaches vocal music on East avenue, Rochester.

"The Messiah" will be sung at Belleville, Ont., on February 1. Mrs. Will J. Green, contralto of the Lafayette Presbyterian Church, of this city, has been engaged as one of the soloists. Mrs. Green sang at an organ recital at Brantford, Ont., recently, the alto parts of Mendelssohn's "Thirteenth Psalm"; also other solos. Previous to her marriage, while residing in Toronto, Mrs. Green held a church position there and was a valued member of Mr. Vogt's Mendelssohn Choir.

The next Pittsburgh Orchestra (with Mendelssohn Choir) concert will be stupendous. The present indications are that not a single ticket will be obtainable that night, February 11. This state of affairs is most gratifying to the managers.

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PORTLAND, ORE., GREETINGS

SCHUMANN-HEINK.

PORTLAND, Ore., January 13, 1907.

Portland was so fortunate as to secure two appearances of Mme. Schumann-Heink on her present tour, and it showed its appreciation on both occasions in overflowing and enthusiastic houses. One can only say that at each the glorious singer was at her best. It is, in fact, impossible to speak of her whether as a woman or artist except in the superlative, and nowhere has she found a larger or more appreciative following than here.

Mme. Schumann-Heink, too, found much to admire among musicians here, for her first remark to your correspondent was, "You have many fine musicians in Portland," and while waving her hand appreciatively at Prof. E. E. Coursen and Harold Bailey, who had accompanied her in her final numbers in her last concert, the former at the pipe organ, and the latter on violin. Her gesture, however, seemed to include more than these two able musicians, and one felt as if a most gratifying benediction had been bestowed upon the musical aspirations of the entire city.

Her tour of the Northwest has been under the management of Lois Steers and Wynn Coman, who report phenomenal houses throughout Idaho, Utah, Montana, Washington, British Columbia and Oregon, and numerous and really lovely touching are the stories these ladies tell of the homage received by the great prima donna from the people of this land, whose hearts respond so readily to artists like her. Miss Steers is off again with Mme. Schumann-Heink for further triumphs.

Dorothea Nash presented a few of her pupils in recital at the studio of her brother, W. Gifford Nash, last week. Among them were Emeline Powell, who, though quite young, and having studied with Miss Nash but three years, displayed unusual musical ability in the following numbers: Bach, Fantasia in C minor; Chopin, C minor polonaise and B major nocturne. Also, in the Schumann novelties, and Japanese study by Poldini.

At the last meeting of the music department of the Woman's Club the following interesting program was given:

Piano Selections.	Mrs. Charles Mathis.
Bridal Chorus.	
May Dance in Thuringia.	Chorus.
Japanese Love Song.	
Shadowland.	
Aus Meinem Grossen Schmerzen.	Mrs. Price.
Spring Song.	Mrs. Carl Abendroth.
Little Girl Don't Cry.	
Sweet Thoughts of Home.	Mrs. J. F. Hamilton.
At Night Fall.	
A Long Weary Day.	Mrs. E. Hampson.
Duet, Moon Rise.	Mrs. F. M. Branch.
Mesdames Hamilton and Hampson.	
Accompanist, Mrs. Percy Walton.	

Mrs. Wynn Johnson, president of the club, was hostess.

Miss Steers and Miss Coman have made everybody happy by announcing Rosenthal and also Arthur Hartmann for the near future. EDITH L. NILES.

The Next Philharmonic Concerts.

The fifth pair of concerts of the Philharmonic Society, to be held next Friday afternoon and Saturday evening, at Carnegie Hall, will offer music by Brahms, Grieg and Glinka. Safonoff has selected the third symphony, in F major, of Brahms, to open the concert. The work had its first performance in Vienna under the direction of Hans Richter, on December 22, 1883, and was published a few months later. New York heard it first at one of Frank van der Stucken's concerts, on October 26, 1884, and again at the first concert of the Philharmonic Society's forty-third season, three weeks later. The "Lyric Suite," by Grieg, will be heard for the first time in its present form. This suite is a transcription for orchestra, made by the composer himself, of four of the six short piano pieces published under the opus number 54, and called, like many similar collections, "Lyrische Stücke." The suggestion that the pieces might be adapted to orchestral use came to the composer from the late Anton Seidl, who some ten or twelve years ago orchestrated three of the pieces, "Peasants' March," "Nocturne" and "March of the Dwarfs," together with the concluding number, "Glockenklang," and played them at his popular concerts. The appearance of the overture to Glinka's "Russian and Ludmilla" on the program will delight those music lovers who enjoy Safonoff's authoritative conducting of Russian music. The work has rarely been played in this city, although the opera is regarded by some admirers as superior to Glinka's patriotic work, "A Life for the Czar." The first American

performance of this overture is believed to have been at a concert of the New York Symphony Society, on January 3, 1895, when Mr. Van der Stucken conducted in the absence of Mr. Damrosch. Hugo Heermann, the noted Frankfort violinist, who appeared with so much success here four years ago, will play Beethoven's concerto in D major, for violin.

Stojowski to Play Novelties Today.

At his recital in Mendelssohn Hall, this afternoon, Sigismund Stojowski, the pianist, will present a program of modern Polish compositions, including his own sonata for piano and 'cello. This will be the first performance of the Stojowski work in America, and the first presentation anywhere of Paderewski's "Variations and Fugue on an Original Theme."

Mr. Stojowski will have the assistance of Alwin Schroeder, 'cellist, and Mme. von Niessen-Stone, contralto. The order of the program follows:

Sonata, A major, op. 18, for Piano and Violoncello.	Stojowski
Alwin Schroeder and Mr. Stojowski.	
Variations and Fugue on an Original Theme, E flat minor, op. 23 (first performance)	Paderewski
Mr. Stojowski.	
Songs—	
Triste Chanson	Zelenaki
Incertitude	Zelenaki
Pleure mon ame	Stojowski
Pourquoi te cueillir	Stojowski
Le ciel est tres bas	Paderewski
L'enemie	Paderewski
Matja von Niessen-Stone.	
Cracovienne	Noskowski
Humoresque	Zelenaki
Chant d'Amour	Stojowski
Mazurka	Stojowski

Volpe to Give Three Concerts.

Arnold D. Volpe, the noted Russian violinist, composer and teacher, and his Symphony Orchestra of eighty pieces, will give a series of three Sunday afternoon concerts at Carnegie Music Hall, on February 10, March 3, and April 14. Mr. Volpe promises a treat to the music lovers of this city in these concerts, his orchestra being in better condition than ever before.

The Volpe Symphony Orchestra is composed of young professionals who have graduated from the Young Men's Orchestra, an organization under Mr. Volpe's direction, which thoroughly equips them in every branch of orchestral instruction, giving them a complete course of study, rehearsal and public performance until they are finished musicians in every detail.

Ossip Gabrilowitsch, the famous Russian pianist, and Anton Hekking, the German 'cellist, equally famous, will assist as soloists, and selections from the great music masters will be performed. At the first concert Hekking will be the soloist, and the program will consist of selections from Beethoven, Saint-Saëns, Dvorák, Boellmann and Wagner.

Piano Recital at the New York Institute of Music.

Luigi Costantino, one of the piano instructors at the New York Institute of Music, at 560 West End avenue, gave a recital at the institute on Friday night of last week. Signor Costantino proved again that he is a player of high accomplishments, with a fine understanding of all the schools of piano playing. The program follows:

Sonata Appassionata, op. 57	Beethoven
Gavotte	Bach
Pastorale	Scarlatti-Tausig
Du bist die Ruh	Schubert-Liszt
Scherzo, op. 38	Chopin
Etude	Chopin
Valse	Chopin
Funeral March	Thalberg
Etude, If I Were a Bird	Henselt
Oriental	Nicolas Amari
Tannhäuser	Wagner-Liszt

Signor Costantino was especially happy in his interpretations of the last movement of the Beethoven sonata, the "Pastorale" of Scarlatti, transcribed by Tausig; the Chopin numbers, and the "Tannhäuser" overture. This artist showed the best taste, and his technical skill was fully equal to the demands of the more exacting works on his list. Signor Costantino was recalled many times, and added encores.

"Peer Gynt" Read to Musical Accompaniment.

Damon Lyon, the actor and singer, gave a reading of Ibsen's "Peer Gynt" at the Hotel Astor, Thursday afternoon of last week, to the musical setting by Grieg. Mr. Lyon was assisted by Irwin E. Hassell, pianist, and Loraine Armour Baguley, soprano. The audience manifested a hearty interest in the dramatic and musical features of this program. The patrons of the entertainment were: Dr. V. Mott Francis, Mrs. Charles Reynolds, Mr. and Mrs. John J. Taylor, Mr. and Mrs. Charles de Kay, Mrs. Zabriskie, Julia McAllister, Mrs. Alphonse Jongers, Grace Bradley, Mrs. M. de Mund, Henrietta Gardner and Rev. Dr. George Houghton.

High Praise for Elaine De Sellem.

The following criticisms refer to Elaine de Sellem's singing in "The Messiah" and "Stabat Mater":

Elaine de Sellem is an artist who has done good work elsewhere in similar situations, and her renditions were enthusiastically received here. The fine, sympathetic quality in her voice in the aria, "He Was Despised," won the house.—Battle Creek, Morning Examiner.

The contralto, Elaine de Sellem, is a singer of merit, her voice has a depth which commends her in oratorio work. Her solo, "He Was Despised and Rejected," was enthusiastically received.—Battle Creek Journal.

Elaine de Sellem, the contralto, won for herself the deserved commendation of her hearers; her sympathetic voice being particularly adapted to "The Messiah."—Battle Creek Daily Moon.

Elaine de Sellem created a most favorable impression on this, her first appearance with the Evanston Choral Club. The cavatina, "Fac ut portem," has proved a Waterloo for many a contralto, carrying the voice to the limit and taxing so severely a singer's technique. Miss de Sellem proved equal to the ordeal, singing with commendable quality and finish. Her voice is rich and the delivery fluent and graceful.—Evanston Index.

Miss de Sellem has been heard here in previous years and her work is recalled with pleasure. The years she has spent in study abroad and singing in opera have been years of much profit. Miss de Sellem's voice is full, rich and even throughout, and all her richness of tone appeared in "He Shall Feed His Flock," which was given with more joyful assurance and less of lugubriousness than is habitually heard from contraltos. Her singing of "He Was Despised" realized all the possibilities of the score. Miss de Sellem's return to Chicago is a subject for congratulation. Such singers are much needed.—Evanston Press, December 22, 1906.

Von Klenner Studio Musicales.

The studio musicales given by Madame von Klenner are a departure from the usual pupils' concert. This teacher is an artist of magnetism, with a power to influence her charges to aspire to success if they deserve it. A feature at the last musicale, January 17, which took place at the school, 301 West Fifty-seventh street, was the singing of the Viardot Circle, composed of twelve pupils. Madame von Klenner is making a speciality of unaccompanied singing with this group of young ladies, and the effects produced at the last hearing were most encouraging. Matilda Norwood, of Montgomery, Ala., a coloratura soprano of real promise, sang "Chanson Provençale," by Dell' Acqua. Mrs. F. H. Merrill, of Norwich, Conn., another soprano with a delightful voice, sang "Nymphs and Fauns," by Bamberg, and "June," by Mrs. Beach. The first contralto introduced was Mrs. Jean Pipkin, who sang "Allah," by Chadwick, and "Stolen Wings," by Willeby. An arrangement of Tosti's "Serenade" (a duet) was sung artistically by Mrs. Standish and Miss Norwood. The other soloists of the evening were Mary Lafferty, Gertrude Fishburn, Mrs. L. G. Wilder, Miss Bostwick and Lillian Briggs. Another ensemble number that pleased the audience was "Greeting," by Mendelssohn, sung by the Misses Briggs, Bostwick and Westley. About seventy guests enjoyed Madame von Klenner's music and delightful hospitality.

The Manhattan Repertory.

Performances at the Manhattan Opera for the balance of this week will be as follows:

Wednesday evening, January 23 (tonight), "The Huguenots," in Italian, with Russ, Pinkert, De Cisneros, Arta, Severina, Zaccaria, and Bassi, Ancona, Arimondi, Seveilhac, Venturini, Mugnoz, Daddi, Fossetta and Reschiglian. Campanini will conduct.

Friday evening, January 25, "Sonnambula" will be produced for the first time in Italian. Pinkert, Trentini and Zaccaria, and Bonci, Seveilhac, Arimondi and Tecchi, with Campanini conducting.

At the Saturday matinee, January 26, "Carmen" will be repeated, with the same cast which was heard originally here, including Bressler-Gianoldi, Donalda, Trentini and Giaconia, and Dalmores, Seveilhac, Glibert, Daddi, Mugnoz, Reschiglian. Campanini will conduct.

On Saturday evening, January 26, "Aida" will be repeated, with Russ, De Cisneros, and Bassi, Ancona, Arimondi and Tecchi.

On Sunday evening, January 27, the concert will be given under the conductorship of Tanara.

Russian Symphony Concert.

The Russian Symphony Society gave its third concert of the season at Carnegie Hall last Thursday evening, January 17, with Ivan Alchevsky, of the Manhattan Opera, as the soloist. He sang (in Russian) a recitative and air from Borodin's opera "Prince Igor," an air from Rimsky-Korsakoff's "Sadko," a song by Cui, and a serenade from Rachmaninoff's "Aleko." Alchevsky proved that he is fully as finished a singer in the concert field as he is in opera. His voice is of mellow and moving charm and his phrasing, delivery and dramatic declamation are those of a great artist. He had a tumultuous reception. The orchestra played Rimsky-Korsakoff's fanciful and highly colored second symphony, "Antar," Sibelius melodies and eloquent "Karlala" overture, and smaller numbers by Borodin, Moussorgski, Rubinstein and Bublick.

PAUR AS PIANO SOLOIST.

Pittsburg, Pa., January 17, 1907.

At the Pittsburg Orchestra concerts, given Friday evening, January 4 and Saturday afternoon, January 5, Emil Paur, conductor, was the piano soloist. In the performance of Rubinstein's D minor concerto for piano and orchestra Mr. Paur was not only the pianist, but also the conductor of the orchestra. Mr. Paur's great musicianship makes everything go well, and this performance was no exception to the rule. A very brilliant, authoritative interpretation was given. Mr. Paur was called and recalled, and on Saturday afternoon the audience fairly compelled him to respond with an encore.

Another number that was somewhat of a novelty in Pittsburg was an oboe solo. Fred. de Angelis, first oboe player of the orchestra, played Handel's concerto in G minor. Mr. de Angelis has a beautiful, pure tone, and is to be commended on the delicacy of his phrasing.

Mozart's "Jupiter" symphony, the entr'acte from Chabrier's "Gwendoline," a gavotte by Rameau and Wagner's "Rienzi" overture completed the program.

The first three movements of Beethoven's "Ninth" symphony formed the principal feature of the Pittsburg Orchestra concerts of Friday evening, January 11, and Saturday afternoon, January 12. If Mr. Paur excels in the interpretation of any one composer it is Beethoven. His familiarity with it is wonderful, and he conducts the "Ninth" symphony as though it were his own composition. The other orchestral numbers were the third "Leonore" overture, Tchaikowsky's ballet suite, "The Sleeping Beauty of the Wood," and Wagner's "Kaiser March."

Louise Homer, the contralto, was the soloist, and met with her usual success. She sang a scene and aria from "Rienzi" and songs by Reger, Brahms and Strauss.

Mr. and Mrs. E. Ellsworth Giles gave the second of a series of recitals at their home and studio, Forbes and Morewood avenues. The program consisted of two song cycles by Lucille Roessing, soprano; Catherine Lingenfelter, contralto; Frank T. Neely, tenor, and A. W. Johns, basso.

The program at the Art Society reception, held at Carnegie Music Hall Tuesday night of this week, was given by Olga Samaroff, a very talented pianist. Madame Samaroff met with great success and proved herself to be among the prominent musicians of the day.

The Tuesday Musical Club met Tuesday afternoon, January 15, at the German Club, and a program made up principally of the works of women composers was given. The performers were Mary Cressy Clavel, violinist; Evelyn Lipka and Lucy Parsons Hine, pianists; Mrs. Edward E. Baker, Ella May Duffin and Olive Wheat, vocalists.

The third of the downtown series of popular concerts given by the Pittsburg Orchestra at Old City Hall will be given Saturday night of this week. Marguerite Wunderle, harpist, and Victor Kolar, violinist, will be the soloists.

Adah Thomas, teacher of singing, gave her third musical at home Thursday evening of last week. A paper on "Music as a Means of Culture" was read by Annie E. Smith. Adelaide Thomas Robb sang two new songs, "Prelude" and "Way Down South," with the composer, Lulu Marianne Genet, at the piano. Jean Balph and Robert A. Morrow

gave some piano numbers, and Mrs. Thomas sang a number of old Scotch songs.

The usual free organ recitals held on Saturday night and Sunday afternoon were given by William H. Oetting, a widely known and popular organist.

The junior and intermediate classes of the Von Kunits School of Music gave a recital at the home of S. G. Pratt. The piano pupils of Mr. Pratt and his assistants were assisted by the clever violin pupil of Mr. von Kunits, Vera Barstow.

The Pittsburg Orchestra Club, an organization of about thirty players, under the direction of H. F. Hetzel, will give a concert at the Penwood Club, of Wilkensburg, Thursday evening, January 24. John R. Roberts, baritone, will be the soloist.

Edward Schirner, pianist and teacher, of Leipsic, Germany, is here visiting two of his former pupils, Mrs. Ellsworth Giles and Sidney Hamilton.

Leo Altman, violinist, and Jaius Alvin Dise, pianist, will give a studio recital at 4617 Center avenue tomorrow evening.

Plans are now complete for the first concert of the recently organized Pittsburg Male Chorus, James Stephen Martin, conductor, to be given at Pittsburg Carnegie Music Hall, January 25. Marie Rappold, of the Metropolitan Opera Company, will be the soloist.

Another opportunity of enjoying chamber music was given the musicians of this city in the Von Kunits String Quartet concert, held Thursday evening of last week at the German Club. As at the first concert, Emil Paur, conductor and pianist, assisted the quartet.

An Interesting Wagner Score in New York.

It is little known that Richard Wagner's oratorio, "Das Liebesmahl der Apostel 'Gegrüsst seid Brüder in des Herrn Namen,' eine biblische Scene fuer Maennerchor und Orchester," was originally named "Das Gastmahl der Apostel." The Men's Singing Club at Dresden had prepared, in the summer of 1843, a great musical festival, in which the master played the most important part. For this occasion the "Gastmahl" was composed, with which Wagner enthusiastically announces the beginning of that new era of which he was so desirous. Later on the oratorio was renamed and was dedicated as "Das Liebesmahl der Apostel" to the wife of the great composer's late master, Weinlig.

The manuscript score of the oratorio, in Wagner's own handwriting and in its original form, which has never been published, is now for sale in New York and may be inspected any day from 9:30 a. m. to 1 p. m. at the office of Rudolf Haupt, bookseller, Room 522, 156 Fifth avenue.

"The Choir Magazine."

The initial copy of "The Choir Magazine" is out and should attract attention for its contents. It will be issued monthly and contain matter, good and bright, for every organist and choir singer in America. It is edited by F. W. Wodell, and is devoted especially to the advancement of church music. Truly, a praiseworthy project.

GLENN HALL'S ENGAGEMENTS

AND LEIPSIK CRITICISMS.

Since the December appearance of Glenn Hall in the Gewandhaus production of Schumann's "Paradise and Peri," it is ascertained that not only did that mark his first German appearance and first time singing in that famous house, but his was at the same time the first American male voice that was ever called to the house in a solo capacity. Now comes the news that, following his impressive singing of the Schumann role and the good critics in the Leipsic papers, the artist has sung to Nikisch's piano accompaniment for the Wolf concert bureau in Berlin and has been engaged by that bureau to appear with the Berlin Philharmonic Orchestra under Nikisch in Hamburg February 15. The occasion is one of the regular symphony concerts there under the Leipsic conductor. The artist will sing the tenor aria from Tchaikowsky's "Eugen Onegin," and four songs by Brahms and Schubert.

It will be recalled that when Mr. Hall went to Leipsic late in the summer it was with the intention of remaining only a few weeks, then going on to Paris for a few months before returning to America for the business of the spring festival season. But Nikisch was enthusiastic over the tenor's work and immediately recognized in him an artist who would be useful in Germany for oratorio and recital. The first practical expression of faith was the invitation to sing the difficult Schumann music above, and the next was the conductor's kind offer to personally accompany the artist in his recitals in Leipsic, Berlin and London. A noteworthy feature of the work the tenor is doing abroad is the command he is getting over the German diction, which has been praised on every hand and especially by the conductor, who said that Hall's was the most intelligible enunciation by any of the artists who sang in the recent Gewandhaus performance.

Apocryph of the faith that Nikisch is placing in the American tenor the following dates are appended:

December 5, Leipsic, Gewandhaus concert (Nikisch, conductor).

December 6, Leipsic, Gewandhaus concert (Nikisch, conductor).

February 6, Leipsic song recital (Nikisch, accompanist).

February 15, Hamburg, symphony concert (Nikisch, conductor).

February 20, Berlin, song recital (Nikisch, accompanist).

April 23, London, song recital (Nikisch, accompanist).

Following are the December critiques from the Leipsic papers:

In the interpreter of the tenor role we became acquainted with one who in America is a highly esteemed New York singer, Glenn Hall, now also much esteemed here with us. His reposeful, noble tone giving, his flexible, baritone, that is to say—manly voice, with an unusually easy piano, a careful diction and a thoroughly intelligent interpretation make Mr. Hall a good concert singer, whose song recital early in the year we are eagerly looking forward to.—Leipsiger Abendzeitung, December 7, 1906.

Glenn Hall, of New York, with the captivating beauty of his high tenor voice was especially effective in the unusually beautiful interpretation of several episodes (remarkably in the youth's complaint—"Ah, But One Drop From Out the Sea"). In some parts his reading might have been more intense.—Arthur Amolian in Leipsiger Zeitung, December 7, 1906.

Glenn Hall has a tenor voice which in the middle and higher parts is sympathetic and sonorous but in the lower is wanting. Very beautiful did I find the warm feeling and profound thoughtfulness of the artist's interpretation and which, especially in the second part displayed an unusual finesse and spirituality and was the work of a true artist.—Eugen E. Segnitz in Leipsiger Tageblatt, December 7, 1906.

Late word from Leipsic is to the effect that Mr. Hall will sing the tenor role in Mendelssohn's "Elijah" at Goslar, Germany, on January 31.

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FUTURE MUSICAL EVENTS IN NEW YORK

Every evening and Wednesday and Saturday matinees, until further notice, "The Student King," Garden Theater.

Thursday evening, January 24, concert by the St. Cecilia Society, Mendelssohn Hall.

Thursday evening, January 24, concert by the Marum Quartet, Cooper Union Hall.

Thursday evening, January 24, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Friday afternoon, January 25, public rehearsal by the New York Philharmonic Society, Carnegie Hall.

Friday afternoon, January 25, piano recital by Dr. Otto Neitzel, Mendelssohn Hall.

Friday evening, January 25, grand opera, Manhattan Opera House.

Friday evening, January 25, grand opera, Metropolitan Opera House.

Saturday afternoon, January 26, recital by Fannie Bloomfield-Zeisler, Carnegie Hall.

Saturday afternoon, January 26, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 26, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 26, concert by the New York Philharmonic Society, Carnegie Hall.

Saturday afternoon, January 26, concert by the University Glee Club, Carnegie Lyceum.

Saturday evening, January 26, grand opera, (popular prices), Manhattan Opera House.

Saturday evening, January 26, grand opera, (popular prices), Metropolitan Opera House.

Sunday evening, January 27, first performance in America of Father Hartmann's oratorio, "St. Peter," Carnegie Hall.

Monday afternoon, January 28, sonata recital by Hugo Heermann and Ernest Consolo, Mendelssohn Hall.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Manhattan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Metropolitan Opera House.

Tuesday evening, January 29, Edwin Grasse's second violin recital, Mendelssohn Hall.

Thursday evening, January 31, concert by the People's Symphony Society, Cooper Union Hall.

Friday evening, February 1, concert by the People's Symphony Society, Carnegie Hall.

Saturday evening, February 2, concert by the New York Symphony Society.

Sunday afternoon, February 3, matinee by the New York Symphony Society.

Tuesday evening, February 5, second Musurgia concert, Carnegie Hall.

Tuesday evening, February 5, Kneisel Quartet concert, Mendelssohn Hall.

Wednesday evening, February 6, concert of Russian music by Madame Trotin and other artists, Mendelssohn Hall.

Thursday morning, February 7, Haarlem Philharmonic musicale, Waldorf-Astoria.

Thursday evening, February 7, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, February 8, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, February 9, Symphony concert for young people, Carnegie Hall.

Saturday evening, February 9, concert by the New York Philharmonic, Carnegie Hall.

Saturday afternoon, February 9, recital by Francis Macmillen, Mendelssohn Hall.

Monday afternoon, February 11, song recital by Susan Metcalf, Mendelssohn Hall.

Tuesday evening, February 12, special concert by the Pittsburgh Orchestra, and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Tuesday evening, February 12, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, February 13, second special concert by the Pittsburgh Orchestra and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Thursday morning, February 14, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, February 14, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening, February 14, concert devoted to the performance of old music, Mendelssohn Hall.

Sunday evening, February 17, "The Creation," to be given by the People's Choral Union, Hippodrome.

Monday afternoon, February 18, piano recital by Birdice Blye, Mendelssohn Hall.

Tuesday evening, February 19, concert by the Adele Margulies Trio, Mendelssohn Hall.

Wednesday evening, February 20, piano recital by Mamie Silberfield, Mendelssohn Hall.

Thursday evening, February 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, February 21, concert by the Marum Quartet, Cooper Union Hall.

Friday evening, February 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, February 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Wednesday evening, February 27, concert by the Kaltenborn Quartet, Mendelssohn Hall.

Thursday evening, February 28, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, February 28, concert by the Russian Symphony Society, Carnegie Hall.

Thursday evening, February 28, concert by the Kneisel Quartet, Association Hall, Brooklyn.

MUSIC IN NEW ORLEANS.

NEW ORLEANS, January 12, 1907.

One of the most brilliant musicales ever held in this city was that given by Mr. and Mrs. Harry T. Howard at their beautiful home last Friday. Henry Russell was in charge of the musical program, which was given by the tenor, Constantino; the basso, Segurolo; the baritone, Fornari, and Alice Nielsen, all of the San Carlo Opera Company. Mr. Russell was very happy as accompanist, in which role he met with immediate recognition. Constantino confirmed the good impression made by him, and proved himself a delightful guest. Mrs. Howard has long been known as a patroness of the best in art, and her musicale in honor of these artists is a compliment indeed.

Due to the untiring efforts of Ferdinand Dunkley, president and musical director of the Choral Symphony Society, New Orleans will have a splendid midwinter festival beginning January 14, and lasting four days. No less an attraction than Fanny Bloomfield-Zeisler will inaugurate it, while Consolo, Mihr-Hardy Barrow and other well known artists will be heard at the remaining concerts.

The Philharmonic Society of New Orleans has met with a success such as has seldom been recorded here. A little over a month has passed since its founding, and it counts a membership of 338. The most distinguished names are to be found on its roll, which, it is safe to say, will be increased by 100 per cent. before another month. The society announces Rudolph Ganz, the great Swiss pianist, and the Adamowski Trio for its first two concerts. For its third there is a strong possibility of securing the great diva Sembrich. More of the Philharmonic's doings later.

Henry Wehrman, Robert Lawrence, Ferdinand Dunkley and Bently Nicholson were soloists at a recital given at St. Paul's Church recently.

John Beach gives his third chamber concert at the Christ Church Cathedral Deanery on January 31.

Loudon Charlton, the genial manager, passed through this city.

Violet Hart, the possessor of one of the prettiest and best cultivated voices here, gave a charming musicale a few days since. Miss Hart has studied under famous masters and spent much of her time in serious work in New York City with Oscar Saenger. The young lady's name is always a drawing card when she is booked as soloist. Jane Foedor, late of the opera, sang with her old-time brilliancy. Victor Despommier rendered several selections charmingly.

Antoinette Szumowska, so well and favorably remembered, will be heard here in early March.

HARRY B. LOHR.

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Denver Republican—Anton Hekking must be ranked with the greatest. A scholarly player, whose style is refined and finished.

Salt Lake Herald—Never before has an artist received the storms of applause accorded Hekking. He stirred the enthusiasm of the audience to the utmost.

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MUSIC IN CANADA.

TORONTO, January 19, 1907.

The National Chorus, directed by Dr. Albert Ham, and the New York Symphony Orchestra was the attraction at Massey Music Hall on the evenings of January 14 and 15.

Much interest is centered in Mrs. Le Grand Reed's concert at Massey Music Hall on Saturday evening, January 19, when Ethel Cave Cole, pianist; Karl Griener, 'cellist, and Kelley Cole, tenor, will assist.

Mrs. Le Grand Reed and H. Ethel Shepherd are among the few Canadians who have enjoyed the privilege of studying with Jean de Reszke. Miss Shepherd, who is a graduate of the Toronto Conservatory of Music and member of its staff, was also a pupil of Oscar Saenger in New York and of King Clark in Paris.

The chief item of news in Toronto's musical life this week is to the effect that, owing to the pressure of other work, the eminent musician, Dr. F. H. Torrington, has resigned his position as organist and choirmaster of the Metropolitan Church. As yet no successor has been announced. The church and organ are among the finest in the Dominion; thus, no doubt, there will be much discussion as to the filling of this unexpected vacancy. The local press of today pays high tribute to Dr. Torrington, the Globe saying, in the course of an appreciative article:

The announcement of the intended retirement of Dr. Torrington from the position of organist and choirmaster of the Metropolitan Church has been received with regret and expressions of sympathy from the musical community of Toronto as a whole. Dr. Torrington has labored in the cause of music with such exceptional energy and staying power that it was not expected that he would relinquish one of his most important functions for many years to come.

The resignation will not take effect until June, when, it is said, he will receive an honorarium and also an allowance for five years in reward for his long and faithful services.

Mrs. H. M. Blight has resigned her position as organist and choir director of the Bloor Street Presbyterian Church, and will thus have more time for concert engagements. She is one of Toronto's most efficient organists and accompanists.

The beautiful city of Victoria, B. C., is to be congratulated upon having this season added to its list of local musicians Helene How, a young and gifted graduate of the Toronto Conservatory of Music. Miss How was for several years director of the College of Music at Brampton, Ont., which advanced rapidly under her skillful guidance. In preparing pupils for musical examinations she has been phenomenally successful. She will teach the piano (Leschetizky method) and the various branches of the theory of music in Victoria, Miss Stevens being associated with her at her attractive Rae street studio.

A prominent officer of the Women's Musical Club, of Vancouver, B. C., writes: "Our musical club is most successful this year. The standard is high, the attendance large and the interest great. We hope to achieve something worth while this season."

The Toronto Women's Musical Club program of January 3 was ably arranged by Mrs. Edward Faulds, and consisted of selections from the works of Ambrose, Otto, Grieg, Nevin, Raff, Mendelssohn, Schubert-Liszt, Chaminade and others. The program of January 10 was devoted to transcriptions and also vocal selections from operatic compositions.

nade and others. The program of January 10 was devoted to transcriptions and also vocal selections from operatic compositions.

Music in Montreal.

MONTREAL, January 18, 1907.

Percy Woodley, baritone, was the soloist with the Montreal Orchestra on Friday last. Mr. Woodley was in good form and sang "To the Evening Star," from "Tannhäuser," with admirable breadth and expression, receiving a hearty applause; he responded with an encore, singing "Bid Me to Live," by Hattori, which was likewise enjoyable. The encore was accompanied satisfactorily by Eichhorn.

Michael Matoff, violinist, recently arrived from England, gave a recital on Monday evening last in Karn Hall, assisted by Irene Levi, soprano. Mr. Matoff played the Mendelssohn concerto and compositions by Wieniawski, Tchaikowsky and Halvorsen. Mr. Matoff has a well developed technique, plenty of temperament, which at times runs away with him, but the tone which he draws from his instrument is utterly unendurable. It is as great a mistake for a violinist to play solos on an instrument which is not fit for it as it is for a vocalist to sing, even if he knows how, when he has no voice. Whenever Mr. Matoff will acquire a good instrument he will be able to do himself justice. Miss Levi, who recently returned from Germany, where she studied for the past two years, made a most favorable impression. She is the possessor of a soprano voice of fine timbre, well schooled, and uses it to the best advantage. Her enunciation is clear and she was always true to the pitch. Her delivery of the songs by Mendelssohn, Tosti, Bartlett and Hildach was with refined musical feeling and dramatic expression. She was compelled to give two encores. Miss Myers furnished the accompaniment in her usual artistic manner. The audience was lamentably small, but enthusiastic.

Mabel Barker, soprano, will be the assistant vocalist to Ralph Kellert, whose violin recital will take place on the 11th of next month.

Music in Maine.

BANGOR, ME., January 21, 1907.

Bangor music teachers resumed teaching January 7, the date of the reopening of the public schools. Mrs. E. T. Wasgatt, who might be styled the dean of vocal instructors in this city, spent several weeks in the musical atmosphere of Boston, enjoying rest and inspiration thereby.

Harriet Means, instructor at the Mariner Studios, spent her vacation at her home in Machias.

The regular Thursday recitals were resumed at the Bangor Piano School January 10, with a program of nine numbers, three of which were vocal, the entire class singing, with different pupils accompanying at the piano. This feature has been lately introduced to promote broader musical culture and to fit pupils for playing accompaniments when called upon by Mrs. Tilton in the public schools. Graded material is used, so that pupils of all ages can have this training. After this part of the program was completed, the director presented in condensed form the story of the leading events of the early life of Beethoven.

Kate Atherton Barker, violin soloist and teacher at the Emma Willard Conservatory of Music, in Troy, N. Y., with a large class in Schenectady, rested from her work with friends in Bangor during the holidays.

Aline Glass, contralto of the Unitarian Church Quartet Choir, will leave here in a few days to study in New York City. Her position will be supplied by Saida Catell Kenniston. At the Schumann Club recital this week Mrs. Kenniston scored a great success by her fine interpretation of the "Bedouin Love Song," by Chadwick.

William R. Chapman, director in chief of the Maine Musical Festival, is directing rehearsals in Portland, Bangor, Ellsworth, Oldtown and other places in this part of the State this week.

Samaroff to Play Abroad.

Oiga Samaroff, the pianist, expects to sail for Europe at the end of the winter, and plans are being made whereby, in the spring and autumn, she will play in London and in the principal cities of the Continent. Curiously enough, London is the only European city in which she has ever given a public performance, for her entire career has been passed in this country. Samaroff's great success in London a year ago last spring and her extraordinary success in America makes prophecy easy that she will have more triumphs in Germany and Austria.

Mehan Pupil an Opera Star.

Helen Byron, touring the South and Middle West in the title role of "Sergeant Kitty," is one of the professional pupils of Mr. and Mrs. John Dennis Mehan, who is unmistakably making good. The newspaper critics in cities where she has appeared before almost invariably comment upon the improvement in her singing.

A typical notice is the one in a St. Paul daily which says: "To an agreeable individuality and no small share of refined vivacity she adds a soprano conspicuously fresh, round and sweet. Its uniform quality throughout registers was noticeable."

A prominent daily of the South said in its review: "She possesses an unusually sweet voice of wide range and great purity of tone." Another reviewer said: "Aided by improved voice and with her frolicsome eyes she gives a full expression to her song numbers."

The Chattanooga Daily Times tells of her excellent singing and calls her easily one of the cleverest young women of the stage who have visited Chattanooga. Encore after encore was given her last night. Next season Miss Byron is to be starred in an entirely new opera being written for her.

Edwin Grasse's Program.

Edwin Grasse, the violinist, will be assisted at his recital in Mendelssohn Hall, Tuesday evening, January 29, by Elizabeth Schaub, soprano; Hermann Dutschke, horn player, and George Falkenstein, pianist. The program for the evening follows:

Trio, in E flat major (first public performance in New York)	
Brahms	
Hermann Dutschke, Edwin Grasse, George Falkenstein.	
Songs—	
Lenz	Hildach
An ein Veilchen	Brahms
Auftrag	Schumann
Elizabeth Schaub.	
Ciaccona	Bach
Edwin Grasse.	
Romanza, from the Hungarian Concerto	Joachim
Two Hungarian Dances	Brahms-Joachim
Edwin Grasse.	
Chanson Provencale	Dell'Aquila
Elizabeth Schaub.	
Arie, from the Suite Ancienne	Vieuxtemps
Zigeunerweisen	Sarasate
Edwin Grasse.	

Mary Hallock in Texas.

Mary Hallock, the admirable pianist from Philadelphia, is winning laurels down in Texas. The following notices refer to some recitals given in December and January:

Miss Hallock's piano recital last evening proved her to be one of the most brilliant pianists heard here in some time.—Daily News, Galveston, December 18, 1906.

Mary E. Hallock demonstrated that she possessed the highest musical gifts of nature with the most perfect development of her talents. She is complete master of the piano. The charm of her playing is inimitable.—Victoria, Tex., Advocate, December 20, 1906.

The first and about the only evidence of the existence of raw genius in the virtuoso, no matter what his chosen vehicle of artistic expression may be, is the ever existing presence of peculiarity of temperament, of a strikingly emotional personality and the remainder of these abstract nervous and mental qualities which never cease to hold him on a plane of ineffability. That Miss Hallock, the well known pianist, is possessed of each and all of these temperamental attributes of abstract genius is possibly the first cause of the success of her recital. The second reason is that she proved to be a master of her instrument, such as one would expect to proceed out of her personality and analytical understudy of the work. Miss Hallock is an artist of the first water.—Jaineville Daily Messenger, Texas, January 4, 1907.

Listemann Recitals at St. Clara College.

Virginia Listemann sang the following numbers at the two concerts given at the St. Clara College, Dubuque, Ia., on January 19 and 21:

Spiegel Amate	Gluck
Wienlied	Mozart
Die Rose	Spohr
Menuet	Weckerlin
Inmitten des Balles	Tschaikowsky
Ein Hahn auf frischem Wiesengrund	Tschaikowsky
Der Schwan	Grieg
Vom Monte Pulcio	Grieg
Ein Traum	Grieg
Le Soir	Godard
Je t'aime	Massenet
Laus With the Delicate Air	Dr. Arne
Love in a Cottage	Rudolph Ganz
Lift Thine Eyes	Knight Logan

Bernard Listemann, violinist, of worldwide renown, and Arthur Rech, pianist, were the assisting artists.

Anton Hekking in Baltimore.

Anton Hekking, the 'cellist, was due in Baltimore yesterday (January 22), from a Western and Southern tour. After leaving the Pacific Coast, the artist journeyed eastward by way of the South, filling engagements in the principal cities en route. Criticisms of his Baltimore concerts and other appearances will be published later.



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CHAMBER MUSIC CONCERT IN YORK, PA.

YORK, PA., January 18, 1907.

The finest chamber concert ever held in this city, under the auspices of the York Oratorio Society, took place last evening in the chapel of Christ Lutheran Church.

The artists were: Laura Louise Combs, soprano; J. C. van Hulsteyn, violinist; Ernest Hutcheson, pianist.

Miss Combs is a favorite in this city, she having been heard here in 1904 in the oratorio, "Creation," in which she scored a pronounced success. Last evening she sang songs, and in the rendition of them demonstrated her true and ringing soprano voice. Her numbers included: "On the Shore," by Joseph Pache, conductor of the York Oratorio Society; "Thou Art So Like a Flower," by Chadwick; The Lass With the Delicate Air," and two numbers by MacDowell.

The numbers for violin and piano were played with a master hand that brought forth great applause. They were: Sonata in E flat, op. 12, No. 3, by Beethoven, and sonata in E flat, op. 18, by R. Strauss. The art of the violinist is delightful.

Mr. Hutcheson, the pianist, easily stands in the front rank with the greatest pianists of today. His variety of tone, color and brilliancy was astonishing. His conception of Chopin's berceuse differed in some respects from the conception of the piece of other great pianists, yet whatever he does is beautiful. In the Rhapsodie No. 2 by Liszt he showed the master hand.

The York Oratorio Society will hold its first concert February 22, when the oratorio "St. Paul" will be given.

Boston Symphony Trip.

The plans for the Western trip of the Boston Symphony Orchestra are now completed. The orchestra, with Dr. Muck, will leave Boston Sunday evening, January 27, and go direct to Rochester, where it will give a concert in the Lyceum Theater on Monday evening. The soloist will be T. Adamowski. The next evening it will give a concert in Gray's Armory, Cleveland, this being one of the course of seven concerts given by various orchestras in that city. Mr. Adamowski will also be the soloist there. Wednesday evening it will give a concert in the Auditorium, Chicago, with Rudolph Ganz as soloist. Thursday evening it plays

in Light Guard Armory, Detroit, with Mr. Adamowski as soloist. Friday evening it gives a concert in the English Opera House, Indianapolis, without a soloist, and Saturday afternoon it plays in Music Hall, Cincinnati, with Prof. Willy Hess as soloist. From Cincinnati it returns directly to Boston.

PROVIDENCE.

PROVIDENCE, R. I., January 16, 1907.

The third entertainment of the students' course, under the direction of the Providence Musical Association, was given in Memorial Hall. The concert consisted of a song recital by Francis Rogers, baritone. A large audience was present and Mr. Rogers was enthusiastically applauded after each number and was obliged to respond to several encores. Following is the program:

Love Me or Not.....	Secchi
Recitative and Air, from Dido and Enca.....	Purcell
Air, I'll Sail Upon the Dog Star.....	Purcell
She Never Told Her Love.....	Haydn
Vittoria.....	Carissimi
Liebestraum.....	Liszt
Der Wanderer.....	Schubert
Two Venetian Songs.....	Schumann
Sir Oluf.....	Loewe
Botschaft.....	Brahms
Der Sandtrager.....	Bungert
Dis-moi.....	Hess
Visione Veneziana.....	Brogi
Onaway, Awake!.....	Cowen
Requiem.....	Sidney Homer
Changing Love.....	J. H. Rogers
Turn Ye To Me.....	Old Highland Melody
Back to Ireland.....	Bruno Huhn
The Victor.....	Hugo Kaun
My Native Land.....	Hugo Kaun

The opera "Martha" will be presented at the Providence Opera House on January 24, 25 and 26, under the direction of Dr. Jules Jordan, for the benefit of Pine Ridge Sanatorium for Consumptives. The principals will be: Martha, Carry Doty Spooner; Nancy, Mrs. Barrett Livezey; Lionel, Walter Rogers; Plunkett, Albert Burrows; Sir Tristan, Ernest Sprague; Sheriff, Edward La Riviere. The opera will be staged by C. M. Pyke, of New York.

The Providence Musical Association announce Olga Samaroff in a piano recital, February 15.

Whitney Tew, basso, presented a recital program at the Churchill House, last Friday evening. Mr. Tew was well received and in a measure redeemed his recent poor performance with the Arion Club. Following is the program:

O, Ruddier Than the Cherry.....	Handel
Plaisir d'Amour.....	Martini
Nel cor piu non mi sento.....	Paiesiello
Qui s'degno, Magic Flute.....	Mozart
Air from Coffee Cantata.....	Bach
Young Richard.....	Old English
The Kilkenny Cats.....	Old Irish
Das Thal, op. 51.....	Richard Strauss
Page's Song, Falstaff.....	Verdi
Salomo, op. 54.....	Henschel
Muletier de Taragon.....	Henriot
Song Cycle, A Soul's Tragedy.....	Frederic Fairbanks
What the Old Elm Saw.....	
Jealousy.....	
His Soul's Transition.....	
Marching Song, More Dances.....	Liza Lehmann
Myself When Young, Persian Garden.....	Liza Lehmann
The Little Irish Girl.....	Hermann Lohv
La Belle Marguerite.....	Vincent Thomas
Off to Philadelphia.....	Battison Haynes

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Dates for Francis Rogers.

Here are some of the Francis Rogers dates in the recent past and for the near future: January 17, Ottawa, Canada, with the Thursday Evening Club; January 18, Montreal, Canada, recital; January 20, New York, private musicale; January 22, New London, Conn.; "In a Persian Garden"; January 24, Boston, private recital; January 28, Boston, Miss Terry's concert; January 31, St. Louis, recital.

Mr. Rogers is having an exceptionally busy and successful season.

Whistler-Misick Pupil as Madam Butterfly.

Rena Vivienne, one of the prime donne in the Savage English Opera Company, now touring in "Madam Butterfly," studied for three years with Madame G. Whistler-Misick. Madame Vivienne is having enormous success in the role of the unfortunate heroine in Puccini's Japanese opera.

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